THE INLAND PRINTER

S

The Leading
Business and Technical
Journal of the World in the
Printing and Allied
Industries

Cover Design by Walter B. Green, Superintendent, Princeton University Press

is practiced in the following manner:

Forms are made up of type, type ornaments, or line cuts, and are printed in any desired color or colors.

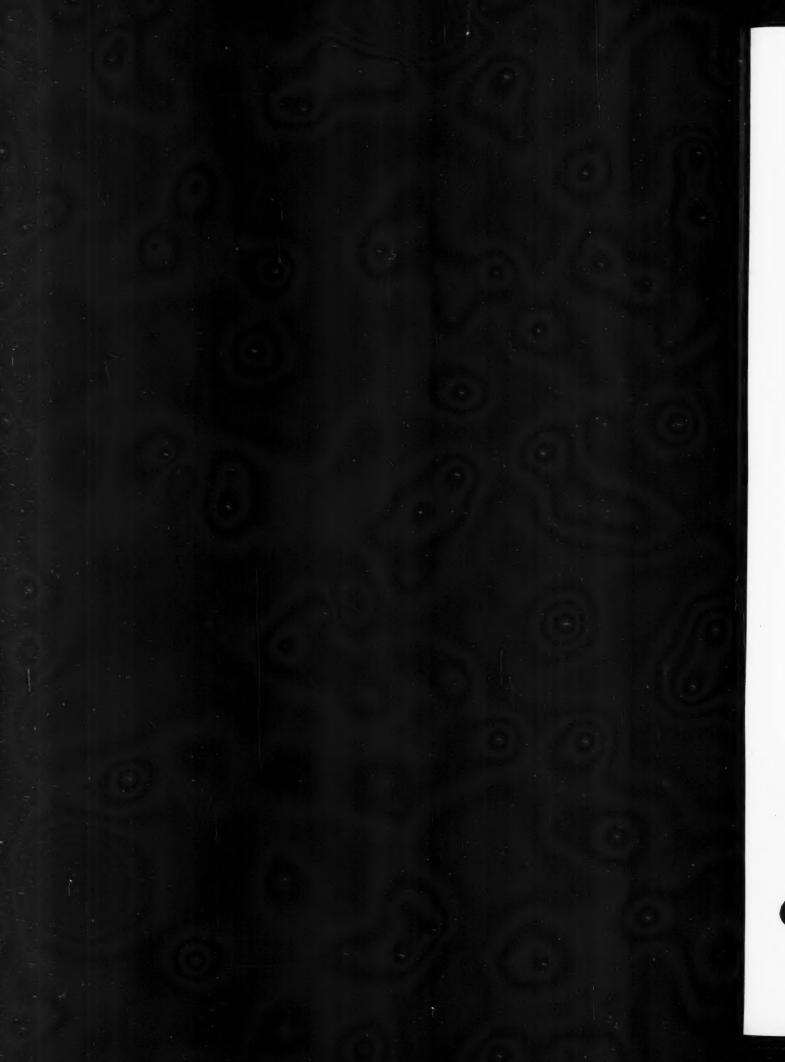
The freshly printed sheets are dusted with Virkotype Compound, which adheres only to the print. Virkotype Compound is a finely ground, wholly transparent powder, which does not alter color values.

The sheets are then run through a Virkotype Machine, costing from \$110 to \$275, which fuses the Virkotype Compound into high, glistening, permanent relief. The result simulates embossed or die stamped work of the highest quality.

More than 1700 Virkotype Machines are employed throughout the world. Their use has proven extremely profitable. No job department is fully equipped without them.

Further information and samples will be sent upon request



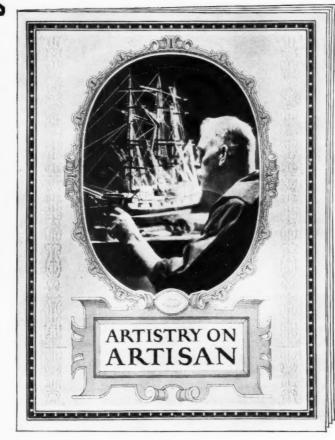


BUT! ER DIVISIONS

J. W. Butler Paper Company Standard Paper Company Milwaukee McClellan Paper Company Minneapolis McClellan Paper Company McClellan Paper Company Duluth Butler Paper Company Detroit Central Michigan Paper Co. Grand Rapids American Mills Corporation New York Mississippi Valley Paper Co. St. Louis Missouri-Interstate Paper Co. Kansas City Southwestern Paper Company Dallas Southwestern Paper Company FortWorth Southwestern Paper Company Houston Butler Paper Company Denver Sierra Paper Company Los Angeles Pacific Coast Paper Co. San Francisco Pacific Coast Paper Co. Fresno Mutual Paper Corporation Seattle Butler American Paper Co. New York Patten Company, Ltd. Honolulu



The Symbol of Eighty Years' Service to Printers

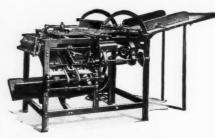


HEN you hold in your hand this newest presentation of ARTISAN, your fingers as well as your eyes will tell you that this paper is a thing of beauty.

As you turn its pages, you will realize how exquisite paper can make pictures. It is something which printers will want to show their customers, to demonstrate what fine things printing can accomplish.

Copies of "Artistry on Artisan" are being distributed to customers of the Butler Divisions. Watch for yours, it will give you many minutes of pleasure, with a future promise of profit.

Butler Laper



THE LIBERTY has the most imitators -Ask any user WHY

AGENCIES IN ALL THE PRINCIPAL CITIES

Where minutes are measured by dollars, one or more Liberty Folders are invariably on the job. The world's largest automobile manufacturer is today using forty-four (44) high speed quick-change Liberty Folders. A Liberty Folder is your best insurance against expensive delays.

The Liberty Folder Company, Sidney, Ohio

(ORIGINATORS OF SIMPLE FOLDERS)



Reid Linotype Magazine Storage Rack

7 reasons why you should buy them

- -Holds more magazines in a given space than any other rack. -Valuable storage space above and below
- Cile magazines.

 -Size of rack to hold 11 magazines, width 34½ inches, depth 26½ inches, height 60 inches. the magazines 34½ inches.
- oo incnes.

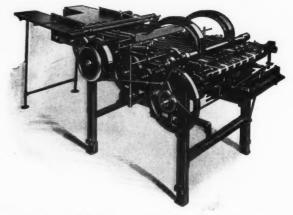
 No moving parts, all iron and steel, will last indefinitely.

 Magazines will not fall on floor.

 No wear on mouth of magazine.
- -Price of 11 magazine rack, \$105.

Write for full descriptive booklet

WILLIAM REID & CO., 537 S. La Salle St., Chicago, Ill.



When You're Thinking of Folding Machine Quality the Name That Naturally Comes to Mind Is

Because It's Exceptionally Well Built

It can be changed in a few minutes from folding covers to catalog sections—then from a letter-fold to a 24 or 32pp booklet, etc., or to any of a great variety of folds used in the average job plant. Setting is a very simple matter with the Anderson. Speed 5,000 to 20,000 folds per hour maximum, depending upon the job but including all sheet sizes. There is no thought of inaccuracy, spoilage or replacement parts with a machine of this new design.

C. F. ANDERSON & COMPANY

Originators of the 6,000 Per Hour Folding Machines 3225-31 Calumet Avenue, Chicago

The INLAND PRINTER

Vol. 77, No. 1

HARRY HILLMAN, Editor-in-Chief MARTIN HEIR, Associate Editor

April. 1926

Published Monthly by

THE INLAND PRINTER COMPANY

632 Sherman Street, Chicago, U.S.A. New York Advertising Office, 41 Park Row

TERMS-United States, \$4 a year in advance; single copies, 40c. Canada, \$4.50; single copy, 45c. Foreign, \$5 a year; single copy, 50c.

Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under act of March 3, 1879.



Applied cold with a brush. Dries in three to five minutes per coat,

Requires No Heating!

NUREX Tabbing Compound SAVES 50 PER CENT IN LABOR

NUREX—the only Non-Inflammable Tabbing Compound on the market. Beware of Imitations! NUREX—Always ready for use—Must not be heated—Applied cold—Always dries in 3 to 5 minutes per coate—Does not become brittle—Never gets sticky in hot or damp weather—Never cracks under the cutter.

COLORS: Red or Natural Put up in Gallons or Quarts Government Measure

NUREX supplied through all Printers' Supply House

THE LEE HARDWARE CO., Salina, Kansas, U.S.A.





MORE SLUGS ON THE BANK

Means More Cash IN the Bank

7HEN buying a Slug-Casting machine, don't overlook the importance of fast production. You are buying a machine to set type and you want as much type as you can get, especially during those periods when speed is so important.

THE INTERTYPE is a very fast machine. [1] It has a fast, light-touch keyboard; a steep magazine and matrix delivery belt. [2] There is little lost motion in the train of connec-

tions from keyboard to matrices.* [3] The simplicity of Intertype construction results in fewer interruptions of service—less time lost—more slugs on the bank. [4] Many little improvements, provided to help the operator, tend to increase production.

Don't overlook the importance of speed. It has much to do with your profits in slug-machine composition. *In this escapement mechanism alone, the three-magazine Intertype has 910 fewer parts. A part that does not exist cannot wear out.

One of our booklets, "Profit-Making Intertype Features," explains and illustrates some of the Intertype features which make for maximum production. Another tells all about the New Standardized Intertype Mixer. Send today for a copy of either. Wire collect if you wish to see an Intertype salesman.



INTERTYPE CORPORATION

1440-b Broadway, New York

Chicago, Memphis, San Francisco, Boston, Los Angeles, Toronto, London

Intertype	Corporation,	1440b	Broad	way,	N. 1	Y
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Send Intertype "Mixer" Booklet Send Specimens Cloister Oldstyle Matrices

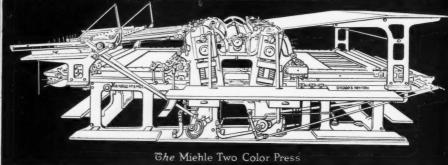
Send Booklet "Profit-Making Intertype Features"

Name Address

Composed on the Intertype in the Cloister Series. Ask for specimens.

રૂજ્ત કુંદ્ર કું કુંદ્ર કું કુંદ્ર કુંદ્ર કુંદ્ર કુંદ્ર કું કુંદ્ર કુંદ્ર કુંદ્ર કુંદ્ર કું





SUPREMACY

THE Miehle Two-Color Press occupies a unique position in the printing world.

Its supremacy is not even challenged.

Of course, being a "Miehle," it is the last word in printing press design and construction.

It is a flat bed, two-revolution, two-color printing press of the type which every competent pressman can handle with the utmost ease.

MIEHLE PRINTING PRESS & MFG. CO.

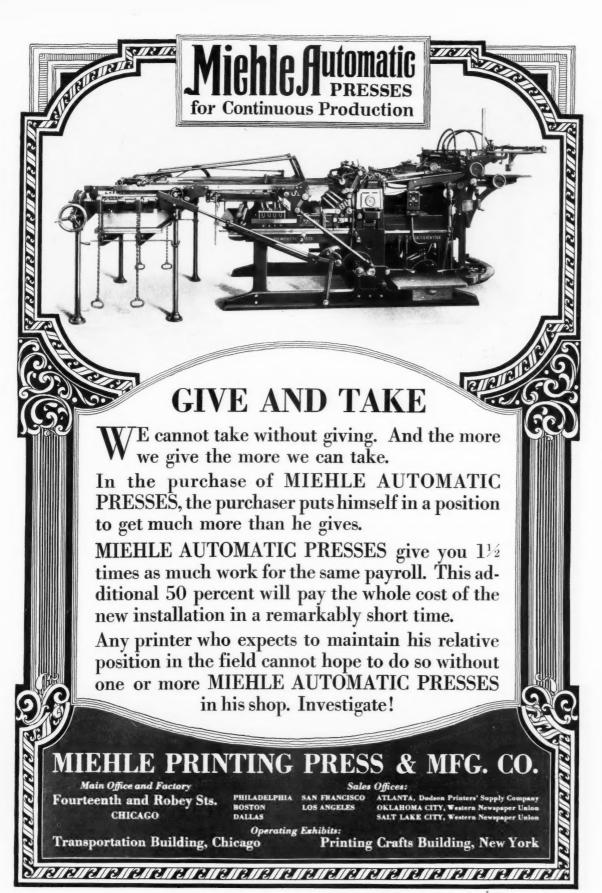
Main Office Fourteenth and Robey Streets, Chicago

Operating Exhibits: Transportation Building, Chicago Printing Crafts Building, New York

Soles Offices:
PHILADELPHIA BOSTON DALLAS SAN FRANCISCO LOS ANGELES ATLANTA, Dodson

KLAHOMA CITY, Western Newspaper Union SALT LAKE CITY, Western Newspaper Union

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED





Mr. Hatch receives a visitor at the Home Office



Kankakee, Miami, Philadelphia, and Way Stations Mr. Gerritson gets a thrill

IRST, it was a round-trip ride in his new Cadillac, from Kankakee to Florida and back by way of Philadelphia—in February of this year. Then, it was a visit through the ROYAL plant. We had hoped to photograph him in his car outside our building, but the big snowstorm—you remember it—prevented.

So here you see Mr. Gerritson with Mr. Hatch in the latter's office—star customer and stellar salesman—studying over some Bear Brand Hosiery work. Isn't that a picture? Imagine! Chicago and Kankakee going to Philadelphia for plates—thousands of plates for Bear Brand Hosiery labels which we have made consistently for ten years and more. And now comes Mr. Gerritson on the auto trip of a lifetime, including in his itinerary a visit to the source of all his electrotypes. We publish this instance in appreciation of the friendship and confidence of a customer who sets an example by his recognition of ROYAL'S supremacy, which we can well appraise as being of national significance to all buyers of electrotypes.

Send for a STANDARD ROYAL ELECTROTYPE PRICE-SCALE

Royal Electrotype Company

Boston Office 516 Atlantic Ave.

Philadelphia

New York Office 1270 Broadway

Durability Accuracy Speed

Listed Sizes

30 and 34

Inches

Diamond Power Cutters

Convenience Safety Power

> Will Cut Paper one-half inch wider than listed

No Diamond Power Cutter has ever worn out

are Good Cutters Onthe market for over fifteen years and hasbeen constantly improved

Send for Specifications and Illustrated Literature

All Live Dealers Sell the Diamond Challenge

Machinery & Grand Haven, Mich., U. S.A.

Chicago, Ill., and New York City

CLEAR SPRING TEXT

WESTVACO



Design by PERCY GRASSBY

Catience and skill distinguish the work of the true artist. The skilled workers who patiently produce CLEAR SPRING TEXT of uniform high grade, are true artists in paper-making.

See reverse side for list of Westvaco Distributors

The Mill Price List

Distributors of

Westvaco Mill Brand Papers

THE CHATFIELD & WOODS CO. 20 W. Glenn Street, Atlanta, Ga. THE ARNOLD-ROBERTS Co. Augusta, Me. BRADLEY-REESE CO. 308 W. Pratt Street, Baltimore, Md. GRAHAM PAPER CO. 1726 Avenue B, Birmingham, Ala. THE ARNOLD-ROBERTS CO. 180 Congress Street, Boston, Mass. THE UNION PAPER & TWINE CO. Larkin Terminal Building, Buffalo, N.Y. Bradner Smith & Co. 333 S. Desplaines Street, Chicago, Ill. WEST VIRGINIA PULP & PAPER CO. 732 Sherman Street, Chicago, Ill. THE CHATFIELD & WOODS CO. 3rd, Plum & Pearl Sts., Cincinnati, O. THE UNION PAPER & TWINE Co., 116-128 St. Clair Ave., N.W., Cleveland, O. GRAHAM PAPER CO. 421 Lacy Street, Dallas, Texas CARPENTER PAPER Co. of Iowa, 106-112 Seventh St. Viaduct, Des Moines, Ia. THE UNION PAPER & TWINE CO. 551 E. Fort Street, Detroit, Mich. GRAHAM PAPER CO. 201 Anthony Street, El Paso, Texas GRAHAM PAPER CO. Houston, Texas GRAHAM PAPER CO. 6th & Broadway, Kansas City, Mo. THE E. A. BOUER CO. 175-185 Hanover Street, Milwaukee, Wis. GRAHAM PAPER Co., 607 Washington Avenue, South, Minneapolis, Minn. GRAHAM PAPER CO. 222 Second Avenue, N., Nashville, Tenn. THE ARNOLD-ROBERTS CO. 511 Chapel Street, New Haven, Conn. GRAHAM PAPER Co., S. Peters, Gravier & Fulton Streets, New Orleans, La. BEEKMAN PAPER AND CARD CO., INC., 137-141 Varick Street, New York, N.Y. WEST VIRGINIA PULP & PAPER CO. 200 Fifth Avenue, New York, N. Y. CARPENTER PAPER Co. 9th & Harney Streets, Omaha, Neb. LINDSAY BROS., INC. 419 S. Front Street, Philadelphia, Pa. THE CHATFIELD & WOODS CO. 2nd & Liberty Avenues, Pittsburgh, Pa. THE ARNOLD-ROBERTS CO. 86 Weybosset Street, Providence, R. I. 201 Governor Street, Richmond, Va. RICHMOND PAPER Co., INC. THE UNION PAPER & TWINE CO. Rochester, N. Y. GRAHAM PAPER CO. 1014 Spruce Street, St. Louis, Mo. GRAHAM PAPER CO. 16 East 4th Street, St. Paul, Minn. WEST VIRGINIA PULP & PAPER CO. 503 Market St., San Francisco, Cal. R. P. Andrews Paper Co. 704 1st Street, S. E., Washington, D. C. R. P. ANDREWS PAPER CO. York, Pa.

Manufactured by

West Virginia Pulp & Paper Company



The Dexter Feeder has given more satisfactory service than any Feeder on which I have ever worked. CHAS. E. RATTRAY.

Unanimous Approval of

Dexter Feeders

Equip your plant with Dexter Automatic Feeders for successful production, A. E. FAHRMAN.

From the Pressmen and the Management of the Trade Pressroom - Los Angeles, Calif.

May we send you the booklet "EARNING POWER OF CYLINDER PRESSES"-which shows the WHY of such UNANIMOUS APPROVAL.

28 WEST 23RD STREET

NEW YORK CITY

77 Summer St. Boston, Mass.

528 S. Clark St. Chicago, Illinois 811 Prospect Ave. Cleveland, Ohio

Lafayette Bldg., 5th and Chestnut Streets, Philadelphia, Pa. 2017 Railway Express Bldg., St. Louis Mo.

Agents

H. W. Brintnall, San Francisco & Los Angeles E. G. Myers, Dallas, Texas Dodson Printers' Supply Co., Atlanta, Ga.

T. W. & C. B. Sheridan Ltd., London, England, E. C. 1 (Distributors of Dexter Folders and Pile Feeders in Great Britain)



FOLDERS

FEEDERS

CUTTERS

STITCHERS

BUNDLING PRESSES

MONITOR PUNCHING MACHINES

STANDARD for THIRTY YEARS



The Monitor Simplex Punching Machines are equipped with a powerful, simple "lock-up." No tools are needed. ¶ Ample Table Space is provided. The machine is equipped with Back and Side Gauges. It is built to last a lifetime. Made in the foot power, belt power and motor driven models.

Write for Catalog D-3

LATHAM MACHINERY COMPANY

1153 Fulton Street, Chicago, Illinois

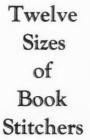
New York, 47 Murray Street

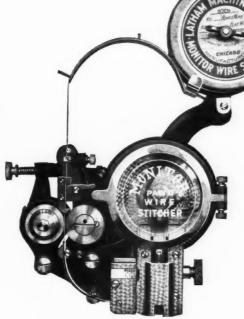
PHILADELPHIA, Bourse Building

Boston, 531 Atlantic Avenue

MONITOR STITCHERS

STANDARD for THIRTY-FIVE YEARS





Capacities:
Two
Sheets to
Two
Inches in
Thickness

Monitor Patented Roll Feed Stitcher Head

Features: High Speed, Simplicity, Low Maintenance

The Monitor Roll Feed Stitching Head has the fewest possible working parts. ¶ In the design of the head all reciprocating parts have been eliminated from the feeding mechanism, permitting unlimited speed and making it possible to use even the poorest grades of stitching wire. ¶ The working parts are made of the very finest tool steel, hardened and ground, reducing wear and maintenance to a minimum and insuring long life.

Write for Catalog A-2

LATHAM MACHINERY COMPANY

1141 Fulton Street, Chicago, U.S.A.

New York, 47 Murray Street

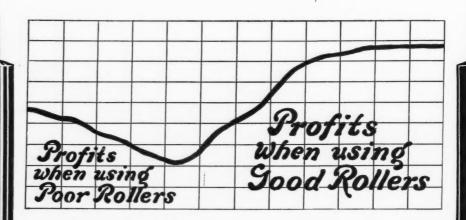
PHILADELPHIA, Bourse Building

BOSTON, 531 Atlantic Avenue

H. W. BRINTNALL COMPANY, Pacific Coast Agents

418 Boyd Street, Los Angeles, California

51 Clementina Street, San Francisco, California



Rollers Make Your Profits —Large or Small!

THE size of your profits depends on the kind of rollers you use. The use of old rollers or neglecting to have a sufficient supply of good rollers on hand is a handicap that prevents good work, causing costly and needless delays that make your profits shrink.

Keep a proper supply of good printers' rollers on hand at all times. This will enable your equipment to earn maximum profits for you.

Interesting booklets are issued regularly by us that give important information on the care and use of printers' rollers. On request we will gladly add your name to our list. There is no obligation,

Sam'l Bingham's Son Mfg.Co. Printers' Rollers

CHICAGO 636-704 Sherman St. CLEVELAND, OHIO

KANSAS CITY

KALAMAZOO

DETROIT 4391 Apple St. DALLAS

ATLANTA ST. LOUIS po-42 Peters St. 514-516 Clark Ave.

DES MOINES 1025 West Fifth St.

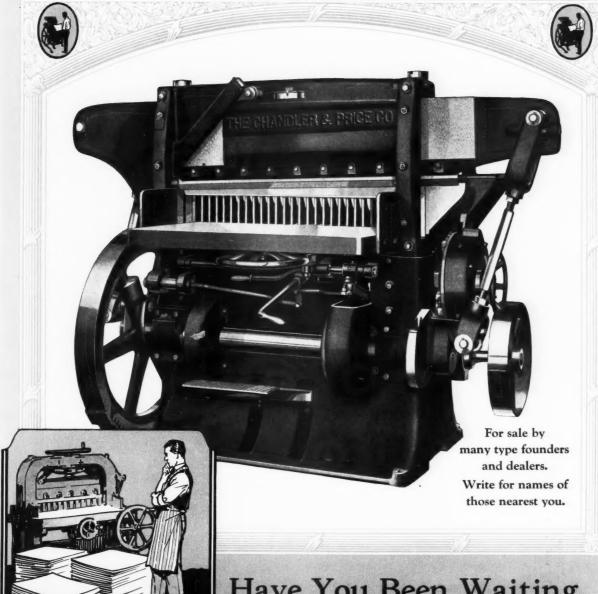
INDIANAPOLIS

MINNEAPOLIS

SPRINGFIELD, OHIO

PITTSBURGH

For 77 Years Bingham's Reliable Printers' Rollers



Have You Been Waiting For This Automatic?

DO YOU feel that your business has increased to a point where your present cutting equipment is no longer capable of keeping up its end of the work?

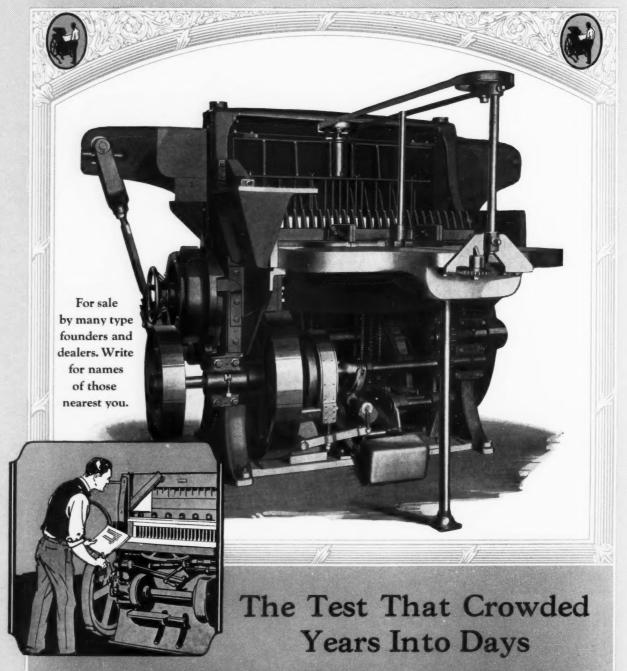
Have you felt that perhaps you needed an automatic cutter but that you would act thoughtfully and cautiously before you put the money into such a big machine? If so, you should consider the Chandler

& Price AUTOMATIC. It is the product of a firm with forty years' experience building printing machinery. Behind it, is a reputation for square dealing going back nearly half a century. Like any other machine bearing the name "Chandler & Price", it has an inbuilt ability to withstand long hours of hard work; it is easy and convenient to operate.

Write for folder "The ABC of the C & P Automatic Cutter." It tells the complete story.

THE CHANDLER & PRICE COMPANY, Cleveland, Ohio, U.S.A.

Chandler & Price



YOU would have been interested specially in one test on an automatic cutter at the Chandler & Price factory. After it was assembled, the big machine was belted to a high speed electric motor.

After it was assembled, the big machine was belted to a high speed electric motor. Starting power was turned on, preliminary adjustments made, the motor speeded up, and the cutter was off on a run where it went through a harder test—more and faster strokes, under more severe operat-

ing conditions—than it possibly could have gotten in commercial use. During this test, its operation was closely watched and finishing adjustments made. This test proved the design—the results were built into all machines which have gone out from the factory. Chandler & Price builds for hard service. The name is your guarantee.

THE CHANDLER & PRICE COMPANY, Cleveland, Ohio, U.S.A.

Chandler & Price



The Floor of Industrial America

HROUGHOUT industrial America, wherever a demand exists for floors that must withstand the maximum of rough use and abuse, regardless of conditions, Kreolite Wood Blocks are recognized as the ultimate in toughness, strength, endurance, economy and service.

An outstanding example is found in the country's greatest printing plants where floors are called upon to carry machinery and materials of enormous weight; to stand the tremendous vibration of giant presses running at terrific speeds; to bear strains of ceaseless trucking and to defy even the repeated attacks of molten metal spilled

Representative of the many big printing and publishing organizations using Kreolite Wood Block Floors are:

Crowell Publishing Co. Hearst Publishing Co. Ginn & Co.

in stereotyping and typecasting.

Chicago Tribune New York Tribune Chicago Herald & Examiner R. R. Donnelley & Sons Co. Philadelphia Public Ledger

Kreolite Engineers will study your needs and make recommendations without any obligation whatever to you.

The

Jennison-Wright Company

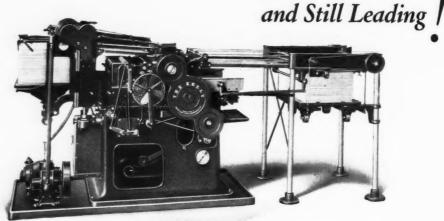
Toledo, Ohio

BRANCHES IN ALL LARGE CITIES

uilasi the Factor



The KELLY Automatic—Standard of Value for Eleven Years



THE STYLE B KELLY SPECIAL AUTOMATIC PRESS, WITH EXTENSION DELIVERY AND FAN

HE needs of the investigating buyer are always fully realized in Kelly Automatic Presses. For eleven years the Style B and the Style B Kelly Special Presses have met every requirement. They have proven a sound investment to users of 4500 units and have contributed to the success of hundreds of printing concerns to an unusual degree. Kelly Presses never disappoint. Much is expected of them and a full measure of printing qualities and production is always obtained

Write our nearest Selling House for printed proofs of every claim we have made for the Kelly. These are the expressed approval of leading printers; convincing statements of facts; the opinions of Kellyized printers who know

FOR SALE AT ALL SELLING HOUSES OF THE

AMERICAN TYPE FOUNDERS COMPANY

Also by Barnhart Brothers & Spindler at Washington (D. C.), Omaha, Dallas, Seattle;
Sears Company Canada Limited, Totonto-Montreal; Alex. Cowan & Sons, Ltd., all houses in Australia and New Zealand;
Canadian-American Machinery Company, London, England



Challenge Imposing Surfaces

Can be furnished with or without
Edge Rabbet

Smooth,
Level and

Modern Imposing Surface for the Modern Plant

Challenge Semi-Steel Imposing Surfaces are made in our own foundries and shops, of the highest quality of iron and steel, and are as smooth, level and accurate as a press bed. They are far superior to a marble surface, and as no coffin is required, the edges being evenly and accurately rabbeted, a considerably larger usable area is secured. The rabbet is just the right depth and width for the end of the regulation steel or brass galley, allowing the rapid transfer of type forms from imposing surface to galley, with no chance for type or spacing material to work in between the surface and coffin, as is common with the old-fashioned marble surface. The under side of these surfaces are strongly reinforced by heavy ribs running both ways, and they will not sag under the heaviest forms, assuring as perfect a lock-up as on the press bed itself.

Made in Standard Sizes - Write for Prices of Sizes Desired - Sold by All Dealers

The Hoerner Shute-Board & Type-High Machine



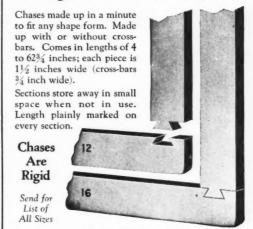
Saves time in make-ready on forms containing mounted plates. Has both Knife and File Planes. Makes cuts type-high, squares, miters, trims slugs, bevels patent block plates, etc. All plates sent to electrotype foundry or press room should always be type-high.

SOLD BY ALL DEALERS

McGreal Chases

Always Accurate

The Right Size Chase for Every Form



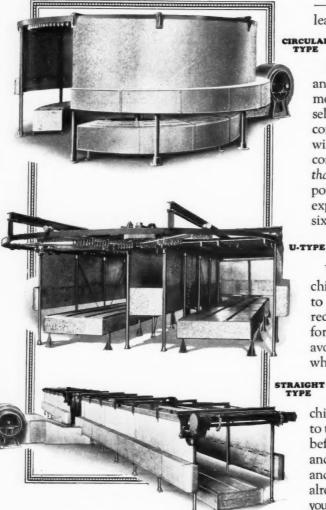
SOLD BY ALL DEALERS

The Challenge Machinery Co., Grand Haven, Mich.

Chicago: 124 South Wells Street

New York: 220 West 19th Street

How Do You Handle Your Paper?



—heat or dry it, rack it, hang it, leave it around in cases for several weeks or months, shake it out
—or just do nothing at all to it?

It is a fact that a single sheet of any paper, if fully exposed to an atmospheric condition, will adjust itself in temperature and moisture content to a state of equilibrium with the temperature and moisture content of that atmosphere in less than two hours—and beyond this point nothing is accomplished. If exposed to a different atmosphere six minutes or six months later, the paper will readjust itself similarly to the changed conditions.

Willsea Paper Conditioning Machines provide this same exposure to quantities of paper; each sheet receives the same thorough and uniform exposure that is necessary to avoid waving, curling, buckling, etc., which result from uneven exposure of different parts of the sheet.

The proper type and size machine will condition all of your paper to the actual pressroom atmosphere before it goes to the presses, when and as you need it. And the number and character of concerns who have already adopted these machines are your strongest guarantee of their value.

Write for further information

THE WILLSEA WORKS

Engineers · Founders · Machinists ROCHESTER, NEW YORK, U. S. A.

Also Manufacturers of Multi-Color Presses for printing, scoring and cutting cartons from roll stock; Tubing Machines for making rectangular boxboard tubes or shells; and other special machinery An Advance Showing of a Most Beautiful Type

GARAMOND BOLD ITALIC

A New Member of the

GARAMOND

FAMILY

American Type Founders Company

Sets the Type Fashions Everywhere

GARAMOND BOLD ITALIC

Responsive Agents

Hourly Report Judges Qualified

DISGUISE Real Friend

12 Point 23 A \$2 50 44 a \$2 75 \$5 25

SPLENDID SUCCESS Achieved by us is due in a measure to our habit of giving the public real service

10 Point 26 A \$2 25 50 a \$2 50 \$4 75 RECAPITULATES Many factories expect a banner season. Large increase in foreign orders restores business confidence

18 Point 15 A \$3 00 28 a \$3 50 \$6 50

MONOGRAPHS Financial Questions International Banker in Complete Font

AABBCC DDEEFGG HIJKLLMM NNOPPQRRS TTUVWXYYZ&

1234567890 The aabcdeefghijk

klmmnnopqrs tLuvvwwxyzff

fi fl ffi ffl as is us ct

St ll Sp tt fr gy ke

DISCLOSURES Mystery Solved

8 Point 28 A \$2 00 56 a \$2 25 \$4 25

SOUGHT RARE ANIMALS Explorer returns with living specimens of plant and bird life of tremendous scientific value. Numerous stirring adventures of arctic life were related by skipper

6 Point 30 A \$1 80 60 a \$1 95 \$3 75 MANY BENEFITS LOST There are thousands of useful ideas within the minds of men which will never become known because of the lack of promotion capital and protection of invention

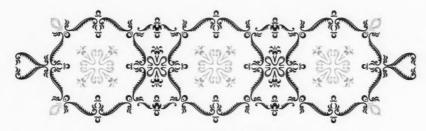
14 Point 21 A \$2 70 37 a \$2 95 \$5 65

GREAT SPECIMEN Excellent Characteristics Automobile Demonstrator Successful Advertising Men

Desirability Unquestioned

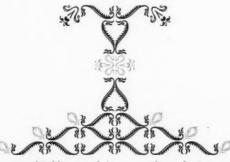
Experimental Systems

Garamond Bold Italic is fonted as shown above in all sizes from 6 to 48 point. The 60 and 72 point fonts do not contain fancy caps or terminal letters. Lining figures, in all sizes, are put up separately and furnished only when specially ordered {16 point size in course of preparation}



Garamond Bold Italic

The Garamond Type Family has its roots in the sixteenth century. The parent design in roman and italic was made by Claude Garamond. The punches and matrices were acquired by the Royal Printing House of France about a century later, probably in 1640. Types made from Garamond's punches and matrices were used by the Royal Printing House until the close of the eighteenth century. They were known as University Types. After long disuse, they were again used in the National Printing House of France late in the nineteenth century. In 1919, the American Type Founders Company, through its chief type designer, Morris F. Benton, reproduced the ancient type design and named it Garamond, in honor of its famous originator. This face became so extraordinarily popular that it was decided to develop a Garamond Family



Garamond Bold was made in 1923, and now the Garamond
Bold Italic is offered. Modern advertising has created a demand for
a greater range of expression in types; hence the type families originated by the American
Type Founders Company and hence the admirable Garamond Family with its unusually attractive type faces

Garamond Bold Italic is made in fourteen sizes, six to seventy-two point, including the sixteen point. All fonts up to and including the forty-eight point contain one hundred and fourteen characters

OTHER GARAMOND TYPES PREVIOUSLY MADE AND SHOWN IN OUR 1923 SPECIMEN BOOK ON PAGES 17 TO 31

GARAMOND

The reasons for the revival of Claude Garamond's noted design and for the great interest which it has awakened among those who have made a study of the finer aspects of typography, are perhaps better sought in the merits of the design itself than in its association with the past. Whilst it may be classed as an oldstyle face in the true sense of that term, it is really so much older in style than the type faces commonly so called at the present time, and so little resembles them, that such a classification might be sometimes misleading

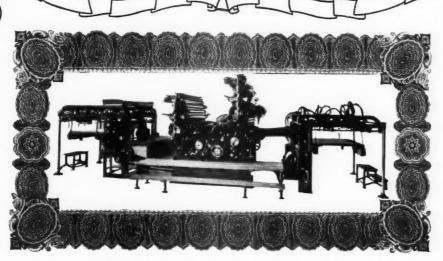
GARAMOND ITALIC

Garamond Italic, while closely related to the sloping letters introduced by the early artist-printers, is nevertheless a type face of striking originality. Although designed as a companion for the Garamond Series it may be used independently in printing and advertising where an atmosphere of quality is desired. The Garamond Italic is an italic par excellence and is attractive, clean-cut and adaptable for a wide range of work. It is a very complete series, with an unusual number of distinctive accessories including Swash and Special Characters, Terminal Letters, and the oldstyle figures

GARAMOND BOLD

The Garamond Bold is an important publicity type series and embraces the whole range of sizes from 6 to 120 point. Advertisers of the present day are thoroughly wide-awake in the matter of type design. They very quickly sense the attention-attracting features of a new face, and with the widespread appeal of the original Garamond came the demand for a properly related type series that would take care of the heavier work. Garamond Bold is just such a type face. It is unsurpassed for style, which is saying much. In fact, by every test which can be made the designs of the American Type Founders Company are conceded by printers everywhere to have the highest and most important advantages in point of style. And in this day, when most advertisers are aware of the potency of good style in type design, it is beyond a guess why anything but the best should ever be considered. Garamond Bold excels as a publicity type. It has a clean-cut, dependable look that means something to the reader, and is much more effective than many types of a heavier design

AMERICAN TYPE FOUNDERS COMPANY



The 38 x 52 two-color Harris-one model of the complete Harris Line.

A Harris is an Investment

You make an investment when you buy a Harris Offset Press.

For twenty-eight years, this machine has paid steady production dividends.

Your security is the fact that your Harris is the product of an offset organization with twenty-eight years of offset experience.

Ask any Harris representative how this long experience helps present Harris users.

The Harris Automatic Press Company
Pioneer Builders of Successful Offset Presses
New York Cleveland Chicago

Advantages of HARRIS OFFSET PRESSES



Low cost of medium large runs and up.

Speed of running an impression every revolution.





Ideal for Direct by Mail work. Offset emphasizes selling points, bulks up, withstands mailing and folds well.

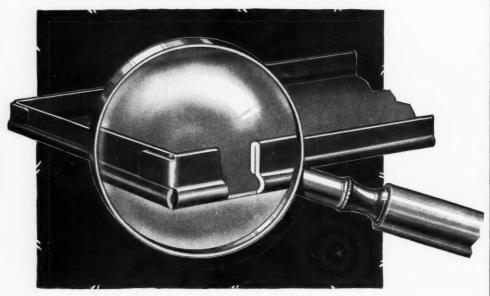


Built in standard sizes, from 22 x 34 to 44 x 64. Three 2-color models.

HARRIS offset presses

The HAMILTON Galley

Double Side Walls with Smooth Rounded Edges



(Pat. Nov. 28, 1922)

The Maximum in Accuracy, Strength and Rigidity

Illustration shows full-size corner detail. Made in one piece; electric welded corners; material specially prepared, perfectly smooth, of uniform quality and the best obtainable for the purpose. Elaborate dies in mammoth presses form the head and sides in double walls that provide practically double the strength of any other galley design, with top edges always round and smooth and galleys uniformly square, thereby insuring a finished product which may be used equally satisfactorily for storage or make-up—a real *all-purpose galley*.

The old saying that there is "nothing new under the sun" does not apply to this galley design which is entirely new and one of the most notable contributions to the printing industry in recent years. Think it over! If you want the best, specify "HAMILTON" on your next order.

SMALL SAMPLE FREE ON REQUEST

Manufactured by

The Hamilton Manufacturing Company

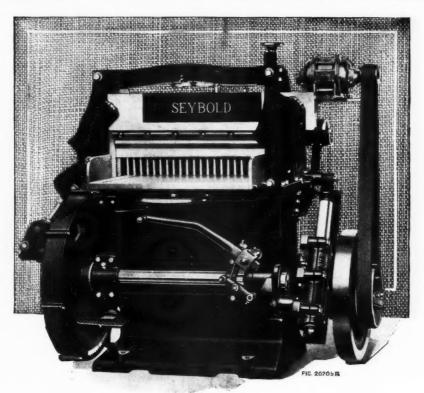
TWO RIVERS, WISCONSIN Eastern House, RAHWAY, N. J.

Hamilton Goods Are for Sale by All Prominent Type Founders and Dealers Everywhere

Mechanical Energy vs. Slave Labor

The success of the present industrial civilization is guaranteed by the increasing use of mechanical energy

Egypt, Greece and Rome failed because industry was based on slave labor. They harnessed slaves; this age harnesses water, gas and coal. When some one says our civilization will end like that of Rome, think of the difference in the sources of energy. Industries are like civilizations; they fail or succeed on the observation of fundamentals.



The Seybold Automatic Cutter 32" and 38" Sizes

When some one asks you to interest yourself in the purchase of a machine, think how nearly it gives freedom from manual labor, how completely it is operated by mechanical energy, whether the clamp as well as the knife operates by power; has it, in its design, the guarantee of success by using mechanical energy to the utmost, or has it the sure blight of failure by its demand of manual labor for that which can be done by power.

Before you purchase any Cutter or Trimmer or Die Press, ask a Seybold representative what we have developed to meet your requirements

THE SEYBOLD MACHINE COMPANY

DAYTON, OHIO, U.S. A.

Sales Agencies and Service Stations

New York Chicago Atlanta Dallas San Francisco Toronto Paris London Buenos Aires Stockholm

GOLDING PRESS DIVISION

American
Type Founders
Company
Franklin, Mass.
wm. c. Buchanan



ONE PRINTER HANDED ME A NEAT NICK-NAME THE OTHER DAY. IT WAS "LITTLE EMERGENCY".

Faithful as a fire horse when the alarm rings on those sudden small jobs that must be rail-roaded thru---I swing into action and snap out the stuff!

Ambitious, aggressive printers all have an Emergency Unit these days. It's a shrewd business move. Means more trips to the Receiving Teller's window, and that's a nice little walk ANY day!

For I represent that rare thing---a small investment that pays big dividends. Any chit of a girl or boy leisurely chewing gum can make me shoot out 2,200 impressions an hour.

My batting average gives you a brand new edge on competition in figuring small jobs. You see, I make price trimming a less painful indoor sport when it's got to be done.

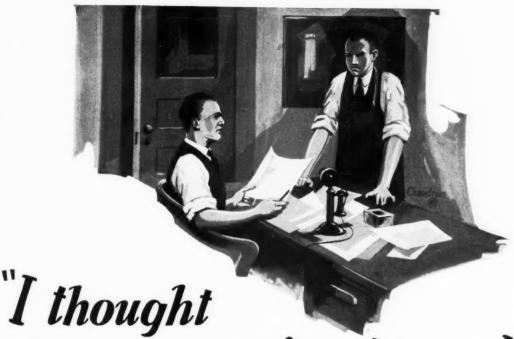
Think! Seventeen thousands of me now noiselessly operating. Easy to feed, easy to pay for! Sound cash reasons behind such a buy. They hit YOU, and you need me. I'll earn my cost quicker'n anything in the shop.

Catch those flying dollars! Catch the next mail with a flying order to Franklin. You'll bless the day.

Your friend,

LITTLE PRARL.





we were going to make some money on this job."

EVERY printing plant owner knows, and probably has used, these words. He realizes that "keeping the plant busy" doesn't mean the same as "running the plant at a profit."

He wants to make a profit on every job he handles, and he knows he is entitled to it. But, too often, the "cost sheets" tell a story that is written in red ink. Too much time on makeready, too much time on register—how they do cut into the profit!

Not only do Warnock Blocks facilitate register, makeready and lockup. They also save wear and tear on plates and enable you to turn out the last thousand on that color run as clear cut as the engraver's proof.

Buy Warnock Blocks for greater profits and to enable you to turn out better work under more economical operating conditions.

THE PRINTING MACHINERY COMPANY

438 Pioneer Street, Cincinnati, Ohio NEW YORK CHICAGO

Also manufacturers and distributors of Sterling Small Sectional Base, Aluminum Expansionable Book Block Base, Aluminum Alloy Metal Furniture, and Sterling Toggle Base and Hook System.



The Craftsman Line-up and Register Table

Meets the Exacting Requirements of Good Printing

THE most complete Line-up and Register Table made. It is your insurance of accuracy with a profit. Built for years of faithful service.

Why the Craftsman Line-up and Register Table Stands Preeminent

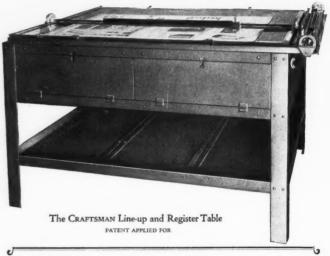
The horizontal and vertical straight-edges on the Table are attached by gears meshed to slotted tracks. Impossible to get out of adjustment.

An adjustable self-inking marking wheel attached to each straight-edge, eliminating hand-drawn lines and assuring perfect parallelism of lines.

A simple raising device lifts straight-edges off paper when moving them to another position.

An adjustable side guide for quick, accurate positioning of sheet and subsequent sheets of the same job.

Invaluable to Lithographers in preparing stick-up sheets, etc.



STANDARD SIZES:

38 x 50 Inches

45 x 65 Inches

50 x 75 Inches

THE CRAFTSMAN LINE-UP AND REGISTER TABLE is all-metal steel construction. Surface is heavy plate glass with illuminating compartment beneath.

By pressing a button a flood of light is thrown upward sufficient for the closest registering. Two spring-steel straight-edges, vertically and horizontally to each other, are attached to Table by the rack and gear method. This method insures perfect line-up at all times. No wires to stretch, break or become loose.

The self-inking wheels on straight-edges insure perfect parallelism of lines, eliminating hand-drawn lines and possible inaccuracies by holding pencil at varying angles along the straight-edges. An adjustable side guide, together with combination sheet stops and clamps, secures the sheet at same points of contact as on the press. The absolute accuracy and trouble-proof method of operating straight-edges places the Craftsman Table far ahead of any other line-up and register table on the market. The Table is handsomely finished in olive green.

PRICE AND TERMS ON APPLICATION—SEND FOR LITERATURE

National Printer's Supply Company

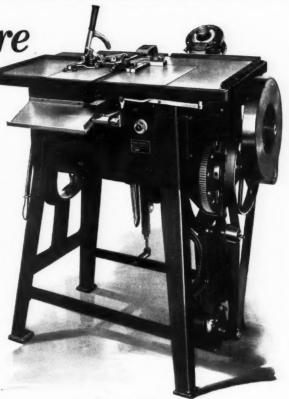
Makers of Printer's Registering Devices

49-59 RIVER STREET . WALTHAM, MASS., U. S. A.

Produce More With Your Ludlow

In a word, here are some of the advantages of the Ludlow—it enables you to produce more and also to handle those jobs that heretofore have been beyond the capability of the job shop equipped with the one-type-at-a-time system.

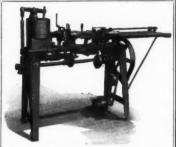
Ludlow speed—Ludlow possibilities lie in the simplicity and flexibility of this system. New faces are cast on sluglines



The Ludlow Typograph

fresh for every job—in any size from 6 to 60 point, bold and extended included. The Ludlow brings those distinctive modern faces, full-width

even in the large sizes and full-flowing italics that make for snappy, bright composition.



Leads—Slugs—Rules Cast Them Yourself

Cut your costs on material—let the Elrod produce all the leads, slugs and plain rules you can use, cast from standard slug metal and cut to any length.

The Elrod is simple and automatic. It does not require an expert operator and will cast high-grade material that will stand up even under severe stereotyping and press conditions.

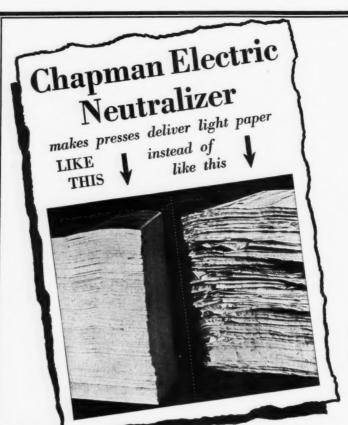
The Ludlow will take over your composing room burdens and will give a quality of composition and capacity of production possible only with this up-to-date system. Hundreds of job printers have investigated the Ludlow to their profit—there are many things you should know about the Ludlow system of all-slug composition.

A post card will bring the information.

Ludlow Typograph Co.

2032 Clybourn Avenue, Chicago

San Francisco: 5 Third Street Atlanta: 41 Marietta Street New York: 63 Park Row Boston: 261 Franklin Street





This graphic message tells its own story. Heavy paper may not deliver as badly as the uncontrolled pile here pictured, but the risk of costly offset is even greater — Over 8000 Presses Equipped.

UNITED PRINTING MACHINERY CO.

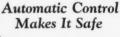
38 Park Row - New York 83 Broad Street - Boston 604 Fisher Building - Chicago

AUTOMATIC INK DRYER

Enables Users to Send Sheets to Bindery Hours Earlier Than Ever Before

The Safe Gas Attachment. Makes full color possible on heavy cut forms without cost of slip-sheeting or danger of offset. Causes ink to begin setting before delivery—sheets retain heat after they are dry. For cylinder or rotary presses—simple in construction and always in commission. An inexpensive attachment that pays for itself in a few months.





Patented magnetic control ignites the gas when press starts—cuts off gas the instant press stops



UNITED PRINTING MACHINERY COMPANY

38 Park Row, New York

83 Broad Street, Boston

604 Fisher Building, Chicago

AGENTS FOR STATIC CONTROL COMPANY, INCORPORATED, NEW YORK

CHARLES ENEU JOHNSON

& CO



Copyright, 1926, by Charles Eneu Johnson and Company

HE attention-value of color in advertising might well be phrased "the attention-value of inks." In these advertisements it is our hope that those who produce good color advertising may be helpfully guided by the exhibition of the fine inks available in the CHARLES ENEU JOHNSON & CO. LINE





Branches

NEW YORK CHICAGO BOSTON ST. LOUIS CLEVELAND DETROIT BALTIMORE KANSAS CITY PITTSBURGH ATLANTA RICHMOND DALLAS NEW ORLEANS

STANDARD FOR OVER A CENTURY



Austin Knows How to Design and Build Printing Plants from Experience



THEN you turn over to Austin the design and construction of your new printing plant, you know that the engineer and builder knows the requirements of the job from actual experience of the most modern and valuable kind.

Austin has designed and built many of the most efficient modern printing plants in the country. An Austin Daylight Printing Plant is a good investment on the part of the owners, one which conservative bankers approve.

The cost of the complete project guaranteed in advance; the delivery date guaranteed, with bonus and penalty clause if preferred; and guaranteed quality of materials and workmanship—these are features of an Austin contract which must appeal to you.

The Austin Office nearest you will give you valuable information as you start to plan your new building program, or extensions. Wire, phone or mail the coupon.

THE AUSTIN CO., Engineers and Builders, CLEVELAND

New York, Cleveland, Chicago, Detroit, Pittsburgh, Philadelphia, St. Louis, Seattle, Portland, Miami, Birmingham The Austin Company of California: Los Angeles and San Francisco The Austin Company of Texas: Dallas



Some Austin Clients in the

American Book Company Bloo
Art Color Printing Co. Du
R. R. Donnelley & Sons Co., Crawfo
Haddon Press, Inc. Ca
Hamilton Printing Co. Alt
Haynes Printing Co.
Herbick & Held Printing Co.
Owa Lithographing Co Des M
K. B Printing Co.
Owa Lithographing Co. Olo
David J. Molloy Co.
News Advertiser Co. Chillic
News-Tribune Pub. Co. Willin
Pintoner Fruit Wrapper & Ptg. Co. L
Impton Press
La Gelegraph Ptg. Co.
Iribune Publishing Co.
Willimpton Press
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Willington Publishing Co.



AUSTIN

Complete Building Service

THE AUSTIN COMPANY, Cleveland

We are interested in the construction of a

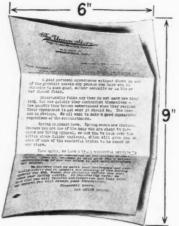
building Send me a copy of "The Austin Book of Buildings," your new 100-page book, free to Industrial Executives.

Firm

Individual

Address

FOLDING FACTS

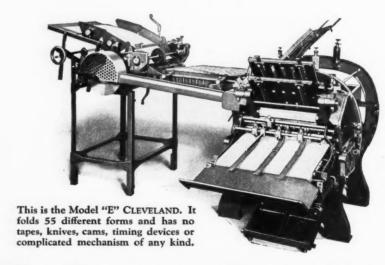


Paper Stock: 20 lb. bond. Quantity: 374,000. Folding time: 49 hours. Average per hour 7632.



Paper Stock: 80 lb. offset. Quantity: 380,000. Folding time: 45 hours. Average per hour: 8444.

BOTH of the above jobs were folded on the CLEVELAND Model "E" Folder by the Pfeifer Show Print Co., Columbus, Ohio, who add: "The paper stock would not allow us a trim on the outside so, naturally except for that obstruction, we would have had a better record."



There are six other folders and feeders in the CLEVELAND line of money-saving folding equipment. Write today for detailed information.

THE CIEVEIAND FOIDING MACHINE CO.

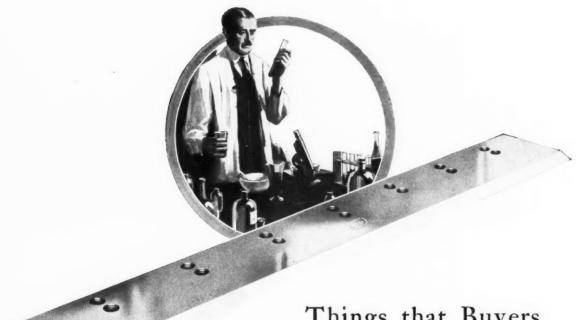
General Offices and Factory: CLEVELAND, OHIO

NEW YORK

BOSTON

CHICAGO

PHILADELPHIA



How to Order

To insure your receiving a knife specially designed for your cutter - lay the old knife on a large, strong sheet of paper, bevel side up. Draw a line around the knife. Indicate location and size of holes. State thickness and width of new knife. Give name of cutter, symbol of machine and cut which machine makes.



Things that Buyers Can't See that Make Dowd Knives Better.

THE quality or cost of a cutting knife interests you only in its service and ability to last. Dowd knives cut all kinds of stock clean, straight and even without draw and stay sharp for long periods without grinding because:

They are made from the finest steel
Scientifically Hardened — No Soft Spots

Clean trimmed edges will help good printing establish your reputation as a high quality printer. Dowd knives are guaranteed to improve the appearance of your trims. Satisfactory performance under all cutting conditions is our unlimited guarantee to Dowd knife users.

R. J. Dowd Knife Works

Makers of Better Cutting Knives Since 1847

Beloit, Wis.

Paper Knives of Everlasting SATISFACTION





J. HORACE McFARLAND COMPANY Manus Plantes Press MARRIEBURG, FERNSYLVANIA

August 15, 1921.

Carmichael Blanket Co., Atlanta, Georgia

Gentlemen

For nore thing a year so have had in use on all of our cylinder presses on which it was practicable to our cylinder presses on which it was practicable to the product of the presses of the presses of the presses of the presses, and we know for a certainty that the having of these blankets on the presses has saved the smashing of many a plate which would have occurred if the original hard outking had been in use.

The only pessible objection to the blanker which we can see is that it takes up so much room on the cylinder that where chalk overlays are used it is very hard to get them buried deep enough. This objection is not serious enough, however, to marrant our out using the blankets, and we will continue to use them, as we feel certain they are a distinct help and advantage in our preserom.

#89 /M

3 BORACE MCPARLAND COMPANY
Robert & MI Farland

ME DESIRES PRODUCTIONS DESCRIBE NOT THE PROPER EXECUTION OF MICH SETSOCITES TO US INCLIDENCE STATES COMPAGE CANCELOG SELECTORPYTES GALLES ESSABLISHED AND ACT OF THE CONTRACT OF THE CONTRACT

Pacific Coast Sales Office

711-713 Mills Building, San Francisco, Cal.

CARMICHAEL Relief Blankets

(Patented)

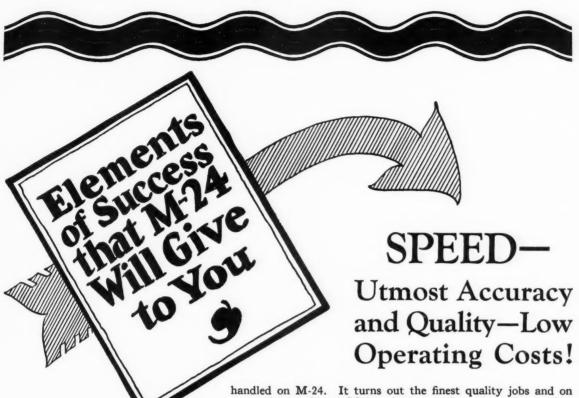
Cylinder Presses Platen Presses Rotary Presses

or any other presses carrying hard packing can be made ready in less time, and a decided decrease in wear on forms is effected when CARMICHAEL RELIEF BLANKETS are used.

Write for Booklet and Price List

Carmichael Blanket Co.

ATLANTA, GEORGIA



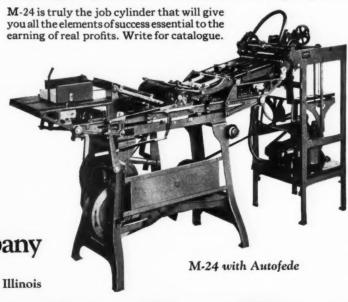
STEP into any shop where M-24's are at work and you'll see a shop that is busy all the time. You'll see efficient equipment turning out the work at a rate of speed—4800 impressions an hour per machine—and with a quality of finish equaling that of much larger machines. And you'll learn that the work is being handled at about fifty per cent of the cost required by slower running and more expensive equipment.

Although M-24 requires less than 6 x 2 feet of floor space and develops such amazing speed, it is a sturdy and perfect printing press in every respect. It is a job cylinder with advanced improvements that give you numerous advantages over other equipment. Yet it is so simple to operate that any pressman can step right up and handle it.

Practically all work you are now devoting to a 10 x 15 press can be

handled on M-24. It turns out the finest quality jobs and on many classes of work M-24 prints two colors at one impression. It has "built in" register which insures perfect performance regardless of the accuracy of the feeder. Also hand feed (semi-automatic) or full automatic air feed. A semi-hard pack cylinder provides facilities for patching on rush commercial work where the utmost quality is not so essential as speed.

The full gripper hard pack cylinder with bearer chase gives you everything that you now have on any press used for quality work.



Lisenby Mfg. Company

Department A

608 South Dearborn Street

Chicago, Illinois

Speed!

BOOKS—At Speed of

120 per Minute on 9 by 12 machines
110 per Minute on 12 by 16 machines

Gathered, Stitched and Covered



Patented
Other Patents Pending

The New Juengst Gatherer, Stitcher and Coverer

THE ONLY MACHINE

that will gather and jog two of the same books at the same time at a speed of 60 or 55 per minute and stitch and cover them at a speed of 120 or 110 PER MINUTE.

This machine will detect missing inserts or doublets.

Will gather any signatures from singles up, on any kind of stock. Built in combination or single units.

Let us Solve your Bindery Troubles and give you accurate books more books and better books at less cost

We Also Manufacture: Juengst Wireless Binders—Juengst Automatic Side Stitchers Rowe Straight Line Automatic Trimmers—Cahen Forwarding and Casing-In Machines

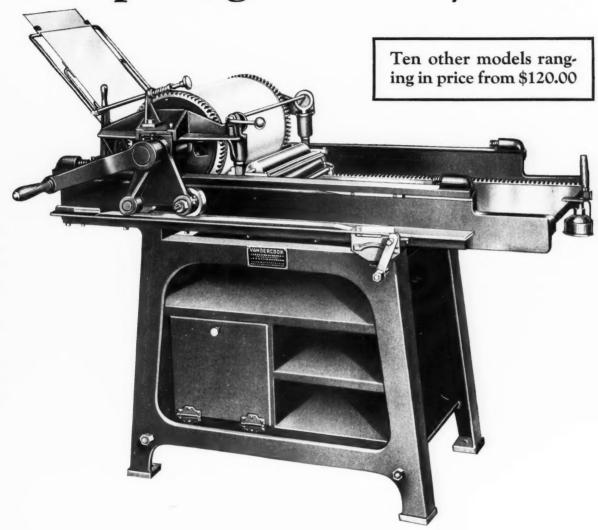
American Assembling Machine Company

INCORPORATED

415 N.Y. World Building, New York City

608 S. Dearborn St., Chicago

The Vandercook Rigid Bed Composing Room Cylinder



"Used where quality and speed in taking proofs and limited edition work are most needed."

This fact is most emphatically established by the list of users—we refer to recognized leaders in the typographic arts.

Originated and made only by

VANDERCOOK & SONS

1716-1722 W. Austin Ave. CHICAGO, ILLINOIS

A Lock-up Without Quoins

GET THESE FEW, SIMPLE FACTS ABOUT THE American Adjustable Chase and Lock-up System

It permits shifts of position without unlocking forms. It eliminates quoins. *No more damage from their dropping in forms.*

It prevents work-ups.

It automatically squares the form.

It applies even squeeze from all four sides.

It requires 90% less furniture.

It saves time on the stone and on the press.

Openings for Representatives

Inquiries are arriving daily from sections where we are not as yet represented. A demonstration of the chase quickly turns these inquiries into profitable sales. Write for complete proposition for your territory.

These advantages are guaranteed on a money-back basis—other savings are being discovered daily in leading plants throughout the country, that have changed to this new and better lock-up method for their platens, Kellys and Miehle Verticals. Write for new illustrated folder explaining the system.

AMERICAN ADJUSTABLE CHASE CORPORATION

Executive Offices:

Printing Crafts Building, 34th Street and Eighth Avenue, New York, N. Y.

Also Distributors for: Johnson Bearer Lock-up, Wright Composing Stick and TrimOsaw built by Hill-Curtis Co.

For Immediate Shipment at all Selling Houses

Printing Machinery and Chandler & Price Presses Paper Cutters Supplies Kelly Automatic Presses Lee Two-Revolution Press

Chandler & Price Presses
Paper Cutters
Colt's Armory Presses
Cutters and Creasers
Boston Wire Stitchers
Boston Staple Binders
Portland Multiple Punches
Golding Machinery
Challenge Mach'y Co. Products
Hamilton Manufacturing Co.
Wood and Steel Equipment

AMERICAN TYPE

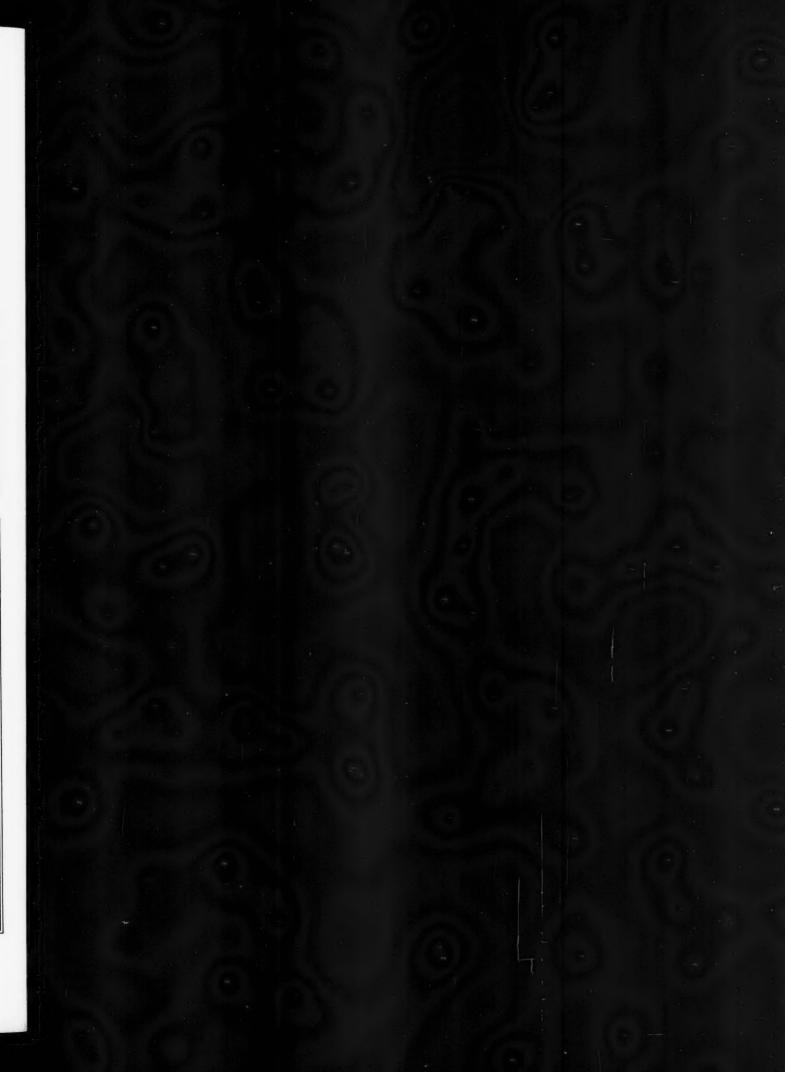
The Best in Any Case

Kelly Automatic Presses
Lee Two-Revolution Press
F. P. Rosback Co. Products
H. B. Rouse & Co. Products
Type, Borders and Ornaments
Metal Leads and Slugs
Brass Rule and Metal Furniture
Numbering Machines
Ink Knives and Plate Brushes
Benzine and Lye Brushes
Galleys, Brass and Steel

American Type Founders Company

BOSTON NEW YORK PHILADELPHIA BALTIMORE RICHMOND ATLANTA BUFFALO PITTSBURGH CLEVELAND DETROIT CHICAGO CINCINNATI ST. LOUIS DES MOINES MILWAUKEE MINNEAPOLIS KANSAS CITY DENVER LOS ANGELES

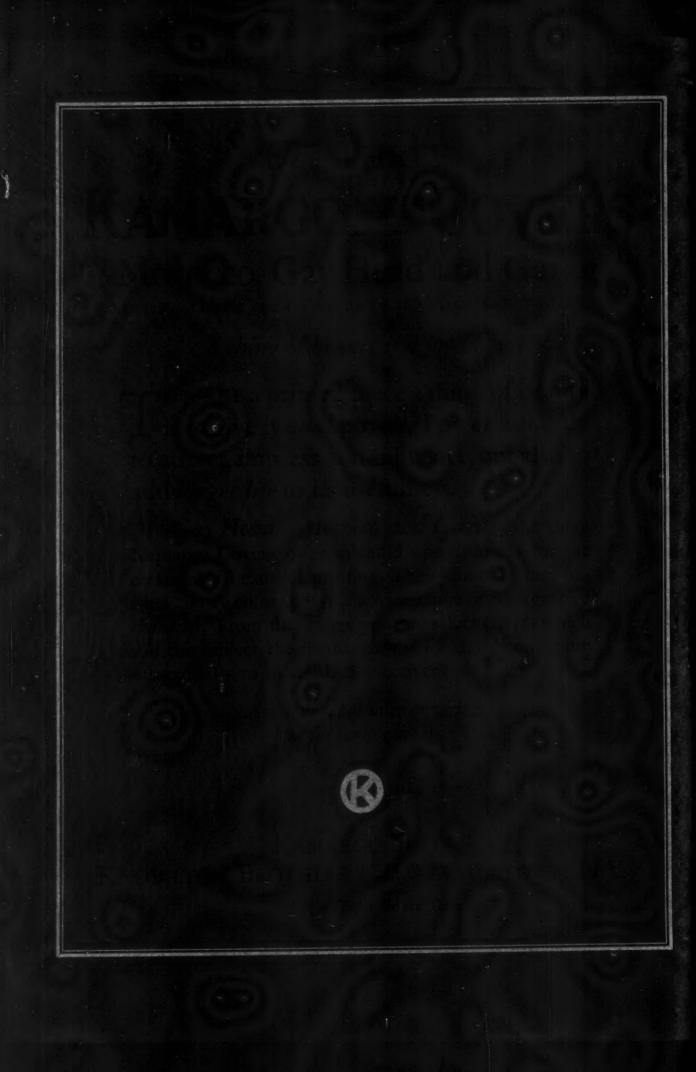
SAN FRANCISCO PORTLAND SPOKANE WINNIPEG



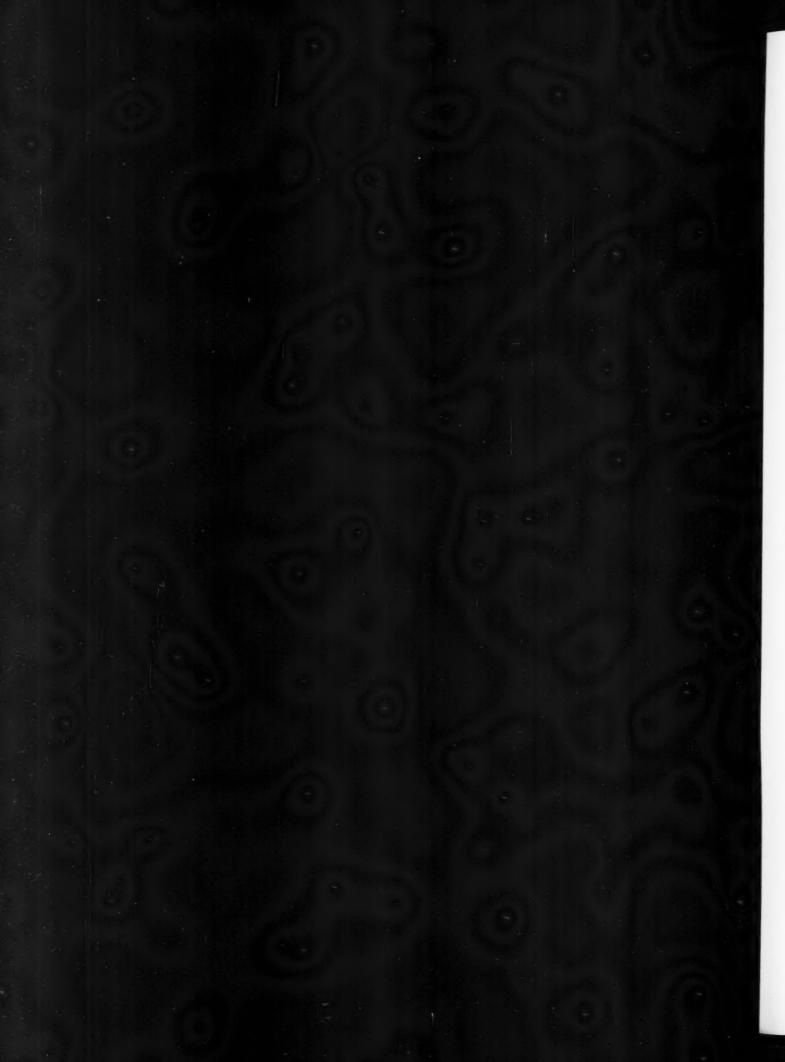














Removing the FEAR of the ATMOSPHERE

Atmospheric conditions, more than anything else, will disturb printers' calculations of production, profit and perfection of work.

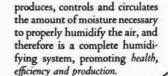
To be specific, for instance, a change from 25% to 75% in the humidity of the air may increase paper bulk about 6%. Think of it! A sheet 32x44 would stretch from 3/32 to 5/32 of an inch.

There is just cause for fear of the atmosphere!

But the Bahnson Humidifier will automatically and positively control humidity...eliminate the ravages of changing atmospheric conditions... take the "guess" out of process printing... stabilize production... reduce heartaches.

Investigate!

Send for our booklet "Printing with Conditions Just Right." You can not afford to overlook this new type of printing insurance.



The Bahnson Humidifier

THE BAHNSON COMPANY

93 Worth Street New York City, New York

Factory and General Office
WINSTON-SALEM, NORTH CAROLINA

The Raineson Worth Street, Seed ne s. copy of your bookles upon.

Comprising Just Recent, of Address City State.

AMERICAN PHOTO-ENGRAVERS ASSOCIATION

PHOTO-ENGRAVING

Proclaiming a Service to Industry

In workshop and laboratory, scrvants of science work with hands that never falter and hearts that never waver for the good of mankind. Pasteur was one of the few who gained publicity enough to bring popular fame.

The American Photo-Engravers Association for fifteen years has faithfully carried on a program of scientific and economic progress of value to the nation's industry. It is still but little known, except to its business constituents.

The aims of the Association are to produce better printing plates under happier conditions; to insure stability and character in member plants; to foster the artistic impulses in engraving.

The Ideals of the Association are being brought into fulfillment thru a campaign of education for the members and a service whereby the clients of members are given constructive, helpful suggestions.

When a photo-engraver displays the seal and slogan of the Association, you may know him to be a man worthy of confidence and a craftsman deserving of respect. He is pledged to uphold the standards of practice and the code of ethics of the Association, which closes with this eloquent paragraph:

"And finally, let the photo-engraver be ever diligent in business; quick to perceive the good and alert to repel the evil; ever mindful of the rights of others; as quick to take blame as to place it on others; courteous and considerate of others, particularly if they be less fortunate than himself; in every way a true American gentleman."

Space does not allow the printing of the full roster of the Association. It is a page from the blue book of craftsmanship. As a token of our geographical scope the names and addresses of all officers, chairmen and members of district committees are printed on the opposite page.

If you awould know us better, read the Association booklet "The Relighted Lamp of Paul Revere" which is supplied, on request, by members or the home offices direct.



YOUR STORY IN PICTURE LEAVES NOTHING UNTOLD

ADVANCE THE PHOTO-ENGRAVING INDUSTRY AND THE INTERESTS OF THE MEN IN IT

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"A Grand and Glorious Feeling"

JANUARY AND FEBRUARY

were the "biggest" months we've ever had

TRIMOSAWS and more TRIMOSAWS

went into many shops to increase owners' profits, improve all around efficiency and speed up composition and presswork

You need—yes, you must have—a TrimOsaw to keep abreast of the times and out of the "RED."



We have a model for every shop and every condition. Our line is the most comprehensive before the trade. E.T. Lowe Publishing Company

(INCORPORATED)

150 Fourth Avenue, North NASHVILLE, TENNESSEE

February 1st, 1926

HILL-CURTIS COMPANY, KALAMAZOO, MICH.

Gentlemen: After using our A-3 TrimOsaw over 3 years, we feel it is due you to write the following:

- 1. We have 3 other saws but we find:
 There is no limit to what can be done with
 the TrimOsaw. Our men prefer to wait for
 the TrimOsaw, rather than to use one of the
 others which is idle at the time. There is no
 machine that could give us better satisfaction
 than yours.
- Although our TrimOsaw has seen 3 years of constant service, we have never had to buy a single supply item, or repair item. It has never been necessary to repair or otherwise do any work on the TrimOsaw.
- 3. If our TrimOsaw was even temporarily out of commission, we would be absolutely lost.

In conclusion we wish for you all possible success in selling a machine that really does the work it is represented to do. We are, yours very truly,

E. T. LOWE PUBLISHING COMPANY, By E. T. LOWE, Sr., Manager

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IN CANADA: Sears Company Canada, Ltd. Toronto and Montreal

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The Goes Bordered Blanks Are Real "Printers' Helps"

Every
Business House
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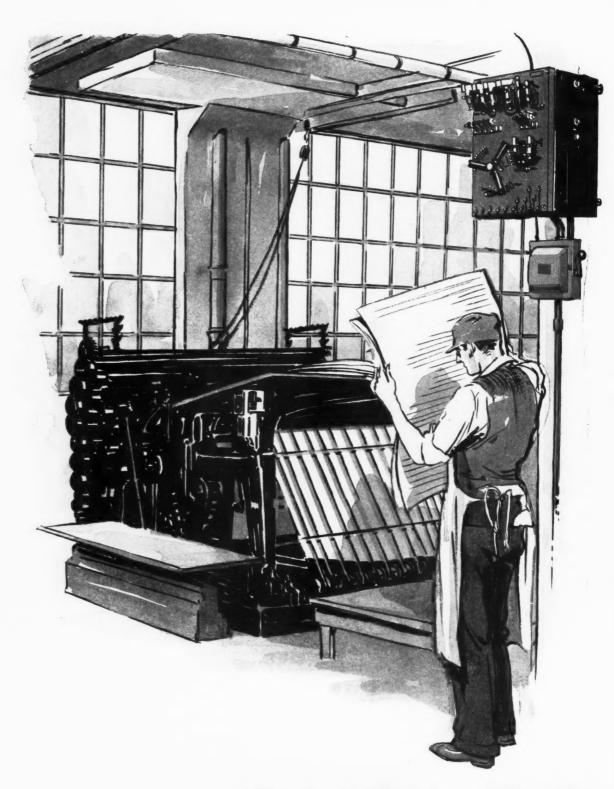
because they help printers to produce high grade printed products quickly, easily, and economically. They facilitate the production and enhance the appearance and value of Membership Certificates, Licenses, Permits, Guarantees, Warranties, Charters, Lodge Passes, Commissions, Coupons of all descriptions and thousands of other varieties of printed matter.

The Goes Bordered Blanks will help Printers to open new business channels and to secure better prices and longer profits for their work.

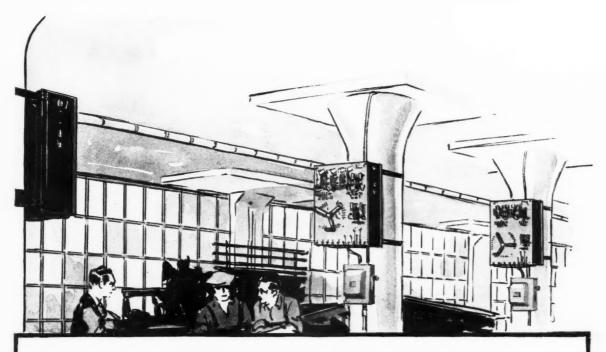
The Goes Bordered Blanks have been especially designed for type overprinting. They are lithographed in rich appropriate colors. The assortment includes 100 styles ranging in size from 2¾ by 6¼ ins. to 17 by 22 ins.—something for practically every conceivable purpose.

Samples and prices will gladly be furnished upon request.

GOES LITHOGRAPHING COMPANY, 35 W. 61st St., CHICAGO







Get Maximum Production Out of Your Presses

YOU can get the maximum number of impressions per hour for every job—and know exactly the production to expect. You can thus estimate accurately and get the work out on time.

With the C-H Pre-Set Automatic Controllers, pressman as well as foreman can readily adjust the speed for the maximum for each job. Then no matter how many times the press is started and stopped from the push buttons—the running speed will always come up to the maximum for the job on the press.

This is efficiency—the greatest output for every kind of job. Press investment charges

and pressmen wages are fixed—increased output is your opportunity for greater profit. Cutler-Hammer Automatic Pre-Set Controllers give you this accurate speed-setting feature and their reliability reduces costly delays and maintenance.

Since motors were first applied to printing presses, Cutler-Hammer engineers have designed controllers. There is, in the extensive C-H line, just the type to insure maximum efficiency of every motor-driven machine in your plant.

Any information relative to motor control in the job printing plant will be supplied promptly on request.

Let the Cutler-Hammer engineers assist you with your press drive problems

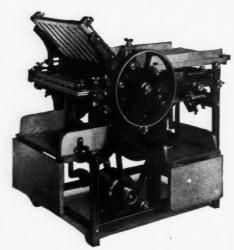
The CUTLER-HAMMER Mfg. Co.
1245 St. Paul Avenue
MILWAUKEE, WISCONSIN

HAMMER

Depends on Electrical Control

Buying a Folder

WITH SAFETY AND PROFIT



Mentges No. 112

SOME men, in buying equipment, consider it only expense, so they pay as little as possible and get cheap machines.

Other men understand that equipment should be considered an investment, because good machinery has earning power. Such a profit maker is the folding machine,

Mentges No. 112

On the basis of earning power, this little folder will bring in more *net profit* than many other machines costing many times its initial price.

Mentges No. 112 has a folding range of one to three folds, for sheets size $4'' \times 5''$ to $17\frac{1}{4}'' \times 22\frac{1}{2}''$ on paper varying from tissue to board, and it will handle continuously from 4000 to 6000 sheets per hour, hand feeding.

There are many more unusual features about this little money maker, and if you will drop a line asking for a copy of the new descriptive circular, you will see why Mentges No. 112 is causing such favorable comment.

The Mentges Folder Co.

Sidney, Ohio

The Characteristics of Quality in Type Metals

Clear and sharp faces, with solid bodies in type, slugs and plates.

Low casting temperatures, constantly maintained.

Minimum of drossage in casting machines and remelting furnaces.

These are the characteristics of quality in type metals. They are the result of purity of ingredients, a perfect flux of the alloy, and a well-balanced formula.

"WILKE'S" Type Metals are manufactured to give these results. They are known for the satisfaction they give the user.



The Mark of Quality Maintained

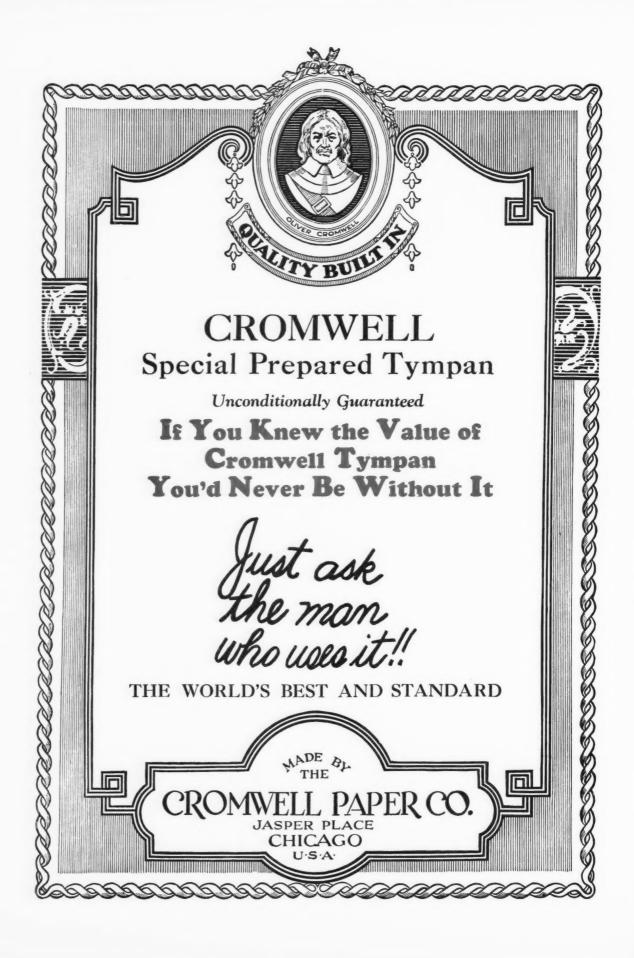
Metals Refining Company

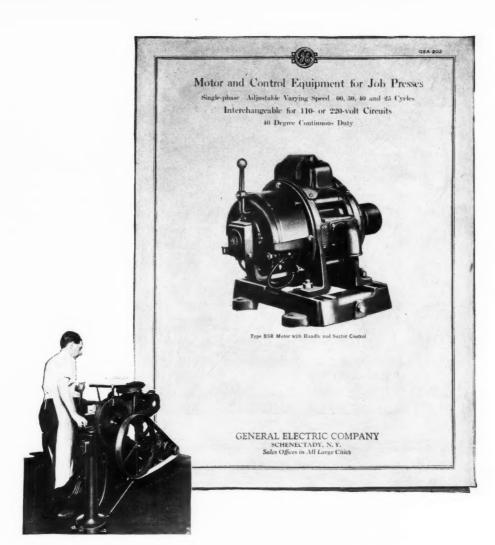
Hammond, Indiana

Warehouses in All Principal Cities

Linotype Intertype Monotype Ludlow Stereotype Thompson







Send for GEA-202



A quarter of a century of experience in applying electrical drive to printing presses, has brought General Electric the world-wide reputation of being exceptionally fitted to meet the needs of the entire publishing field.

GEA-202 is a little bulletin which will inform you of the new Type BSR Single-phase Motor and the G-E Pedestal Type Hand Controller or Foot Controller for the operation of job presses.

It is an invaluable bulletin for every job printer desirous of keeping in touch with the very latest developments. As such, it should be in the files or on the desk of every job printer.

You have but to write to your nearest G-E sales office for this bulletin. Your request will be met with courtesy and promptness.

GENERAL ELECTRIC

REDUCOL

is an equalizer and adjuster of printing ink. It does not thin the ink, but *softens* it by breaking up the pigment, thus improving distribution and giving more impressions per pound of ink. It cuts the excessive tack out of the ink and eliminates picking and mottling, without ill effects of any kind.

The safe drying quality of Reducol prevents both crystallization and rubbing off

of ink. On process work, it leaves each impression with an ideal surface for perfect register and overlapping. On heavy solids, a soft, smooth effect is produced.

Reducol cuts down offset and slip-sheeting. It prevents the sheet from sticking to the form. It reduces washup during a run to a minimum, insures cleaner and faster printing and acts as a preservative for rollers.

Tried, proved and found satisfactory by the printing trade of the United States, Canada and England

INDIANA CHEMICAL & MANUFACTURING COMPANY

135 South East Street, Indianapolis, Indiana

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Pacific Coast Agents: Geo. Russell Reed Co., San Francisco Seattle Portland Los Angeles
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Ourning the handwheel to gauge the thickness of work automatically adjusts all parts-a feature of the

Nº3 Boston Stitcher

The same principle applies to all other Boston models

No. 3 Boston Stitcher handles flat and pamphlet work, stitching a full half inch in thickness. It is the simplest of all wire stitchers, has combined flat and saddle table, operates at high speed and produces an unrivaled quality of work

WIRE NO. 30 TO NO. 25 ROUND AND 21x25 FLAT IS USED ON THE NO. 3 BOSTON

General Selling Agent

American Type Founders Company

Sold also by Barnhart Brothers & Spindler and in Mexico and South America by National Paper and Type Company

No. 3 Boston Wire Stitcher with Motor Attachment



MEMBERS OF THE GARAMOND FAMILY VANITY INITIAL ADVERTISING BRACKETS INTERRELATING BORDERS



TRUTH

Art remains one way possible of speaking the TRUTH. The art of building MEISEL PRESSES is based on experience requiring years to attain. To the Printing Art there is born a satisfaction in their use due to work conscientiously done.

MEISEL PRESS MANUFACTURING COMPANY 944 Dorchester Avenue, Boston, Mass.

Owners of Linotypes and Intertypes:

Note the Practical Advantages This Device Presents



The Mohr Lino-Saw cuts so cleanly and accurately that double-up matter (set on equa

AT ONE STROKE the Mohr Lino-Saw presents eight important advantages. By enabling your Linotype and intertype operators to produce, directly on the machine, slugs of any desired length, cleanly and accurately sawed to length, this device:

- Saves the time and trouble formerly consumed in taking slugs to floor saw and sawing them.
- 2. Cuts slugs not only to picas but to points.
- 3. Makes possible rush completion of last-minute corrections.
- Eliminates large investment usually required for mold liners.

- 5. Eliminates ruining of liners caused by forgetting to change ejector blades.
- 6. Eliminates bleeding of slugs.
- 7. Eliminates tight lines, distributor stops, broken mats, "squirts," etc.
- 8. First pays back its cost and then pays handsome dividends for years and years.

Simple, time-tested and guaranteed, the Mohr Lino-Saw is in use in nearly every state of the Union and on every continent on earth.

For further information, address

MOHR LINO-SAW COMPANY

564-570 West Monroe Street, Chicago, Illinois



Please Mention THE INLAND PRINTER When Writing to Advertisers.

"If I could have my choice of a present of \$5000 or Mr. Bates' service, I would take the service"

There's enthusiasm for you! It was written recently by a printer in a little city of 50,000 population, with whom I have been working for a year, to a prospective printer-client in a larger city. (This prospect, by the way, is now a client, and in the first month of service sold two planned campaigns of direct-mail advertising, (1) 18 MAILINGS (1) 20 MAILINGS) for \$9000.00.)

The writer of the quoted sentence has sold within a month planned campaigns (1) to an optician, 24 mailings for \$4040; (2) to a sanitarium, 10 mailings, \$1200; (3) to a clothier, 24 mailings, \$2100. His profit on these three sales will pay several times over my service fees for a year.

My service can be made similarly profitable by any printer who can do *his* part of the work, acceptably. It seems to work about equally well with those who already have service departments and with those who have none.

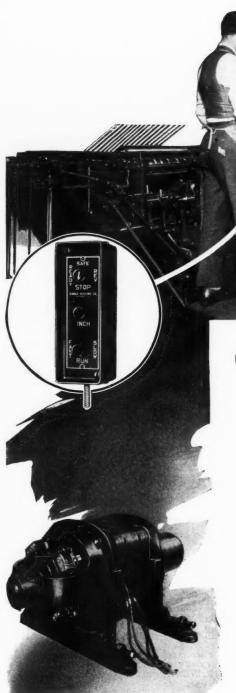
At present I can handle about ten more accounts.

If interested, please state (1) approximate monthly sales; (2) press equipment; (3) percentage of advertising printing; (4) sales methods—salesmen, mail; (5) send samples of your own advertising.

CLOSED TERRITORY

Altoona Atlanta Augusta, Me. Binghamton Boston Bridgeport Buffalo Camden Canton Dallas Dayton Elmira Harrisburg Hartford Jackson, Miss. Lynchburg Milwaukee Minneapolis Montreal Nashville Newark New Haven New Orleans New York Paterson Philadelphia Providence Reading Richmond Rochester San Francisco Spokane Stamford, Conn. Toronto Washington Wilkes-Barre Williamsport Wilmington Winnipeg

Charles Austin Bates, Abolian Building, NEW YORK



The husky Kimble Motor is designed to standalike the wear and tear of frequent starting, and the grind of long runs at high speed.

Cylinder Press Control that almost thinks

MODERN printing methods demand modern press drives. Presses equipped with automatic feeders require motor control of utmost sensitivity. Kimble Motors and control equipment effectively handle the special requirements of all types of automatic feeders.

The Kimble Motor and control on the above press is as sensitive as the feeder itself. A crumpled sheet halts the press. By touching push buttons, the operator stops, jogs, runs, or reverses the press at will. A speed ratio of 4:1 with fifteen different speeds provides the ideal running speed for every job.

Order Kimble Motors on new equipment and reap the profits resulting from economical, efficient and thoroughly dependable motor control.

Ask your supply salesman or write us for quotation on Kimble Motor and control, guaranteed for your press.

KIMBLE ELECTRIC COMPANY
2408 West Erie Street Chicago, Ill.

KIMBLE MOTORS

The Best Control Equipment is the Most Economical—and the Best is Cline System

Made to stand up under the most severe demands which can be made on it, by the use of better, heavier materials in its construction.

Safest, because of the extra strength built into every part of it.

Best suited to every printing need, because Cline engineers have specialized in control equipment for 25 years.

Specify Cline System—and have the best.



Conway Bldg.
111 W. Washington St.
Eastern Office
Marbridge Bldg.
47 W. 34th St.
New York

Western Office First Nat'l Bank Bldg. San Francisco Calif.



The Boss of the Press



FOR TWELVE YEARS this No. 2 Potter Proof Press has been making proofs. After all those years it today produces proofs equaling the high standard of quality which has characterized Potters from their beginning.

It will go on making quality proofs for twenty more years because of the soundness of principles used in its construction.

The photograph for the illustration herewith was made in the printing department of E. W. Bredemeier & Co., Chicago

Potters are made in three sizes. They are furnished with or without mechanical inkers and feed boards as desired.

FOR SALE BY ALL DEALERS

HACKER MANUFACTURING COMPANY

320 South Honore Street, Chicago

Milwaukee Master-Speed User Praises "The Printer's Greyhound"

A TYPICAL LETTER FROM A REPRESENTATIVE USER

Milwaukee, Wisconsin

MILLER SAW-TRIMMER COMPANY, Penn and Water Streets, Pittsburgh, Pa.

Gentlemen:—The first production records compiled from our Master-Speed Jobber revealed such an enormous increase over our old methods that we could scarcely give credence to the figures. Each day, however, producing more and better results, we have now come to look upon this super-production as a regular thing and upon the Master-Speed as an indispensable adjunct to our business.

"The Printer's Greyhound" has not only demonstrated its ability to produce volume, but also quality. Its rigid impression and thorough distribution are contributing factors to highest quality results.

Another virtue possessed by the Master-Speed—pressmen like it. Our men say its many conveniences and accessibility make working over it a pleasure, enabling them to save fully half the time ordinarily required for makeready.

With business picking up, there is every likelihood we will place our order for another Master-Speed in the near future.



MILLER MASTER-SPEED JOBBER Running Speed 3600 Per Hour

Wishing you all the success which the rapidly growing popularity of "The Printer's Greyhound" assures you, we are,

(Signed) Yours sincerely, E. W. LOEBEL, Pres. BROADWAY PRESS

WRITE FOR DESCRIPTIVE MATTER, PRICES AND TERMS

MILLER SAW-TRIMMER COMPANY

PITTSBURGH, U.S.A.

Atlanta, 65 Walton St. Boston, 603 Atlantic Ave. Chicago, 524 S. Clark St. Dallas, 509 S. Akard St. Detroit, 619 Wayne St. St. Louis, 712 Chestnut St.

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THE INLAND PRINTER

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, Editor-in-Chief

MARTIN HEIR, Associate Editor

Volume 77

APRIL, 1926

Number 1

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THE INLAND PRINTER COMPANY

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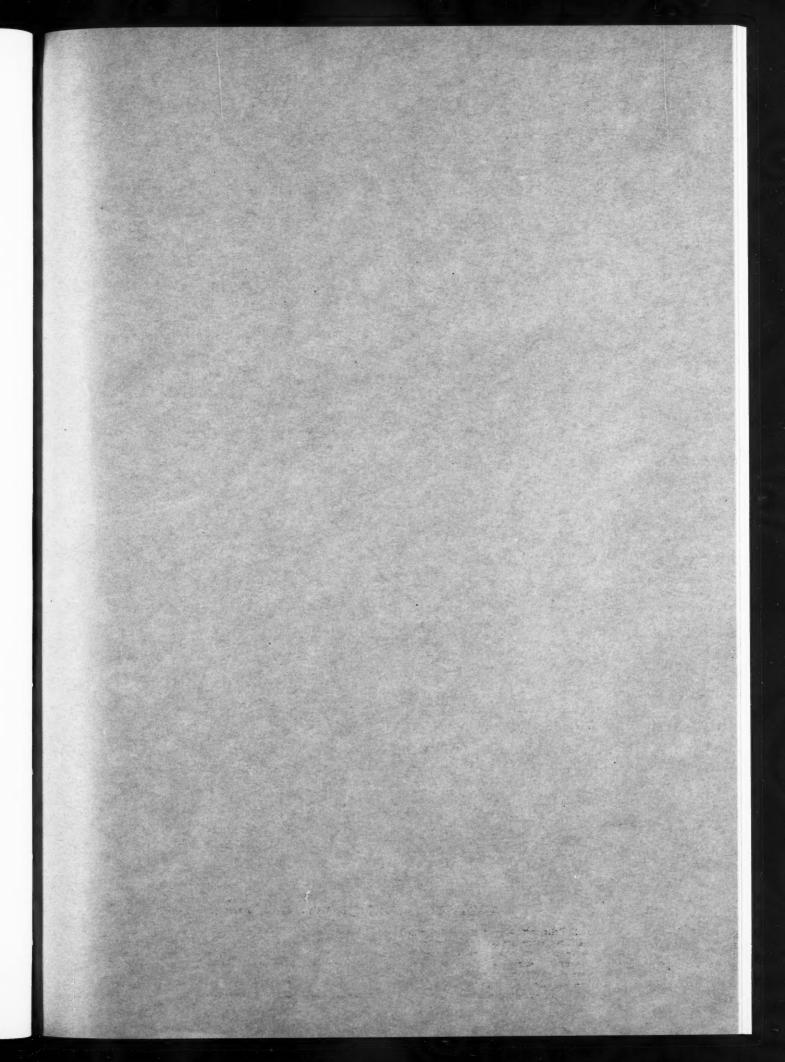
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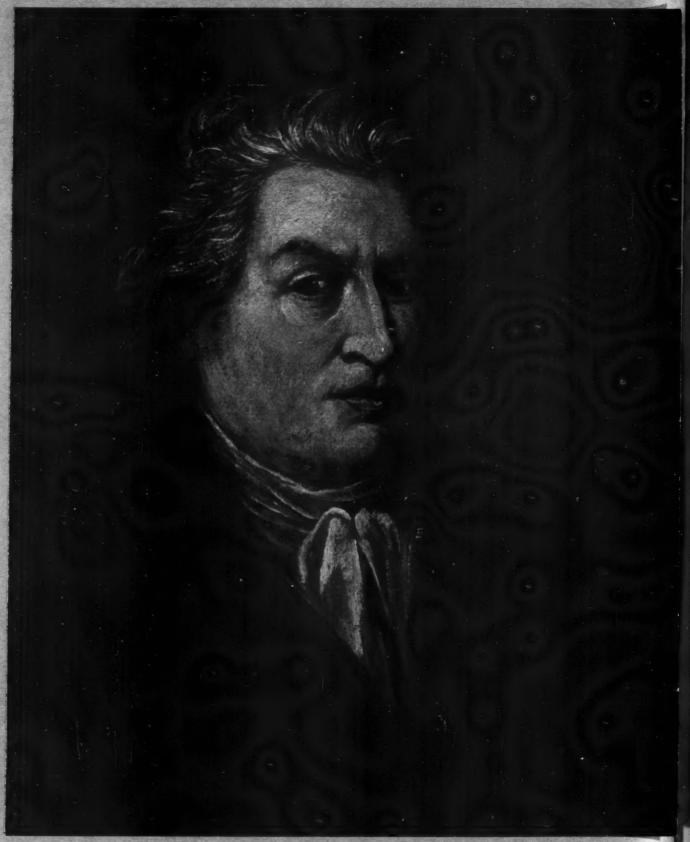
632 Sherman Street, Chicago, Illinois, U. S. A.

Address all communications to The Inland Printer Company

Terms: United States, \$4 a year in advance; single copies, 40 cents. Canada, \$4.50 a year; single copies, 45 cents. Foreign, \$5 a year; single copies, 50 cents.

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GIAMBATTISTA BODONI, the Printer of Parma

The Zellerbach Paper Company, San Francisco, is earning the everlasting gratitude of the printing industry for its "Keepsakes." This is the third one of the series; like its forerunners it was produced in the press of John Henry Nash. The Zellerbach people give as their reason for publishing these "Keepsakes" that they "are interested in the uplifting of the printing industry and like to make a contribution to the graphic arts"; that as "civilization owes much of its advancement to the printing press... it is fitting that this should be commemorated in some form, and we have chosen this method of paying tribute to the old masters whose early works have had such a pronounced influence in directing the printing of today." A reproduction of the third page of the Bodoni "Keepsake" was shown in the Specimen Review department of THE INLAND PRINTER for March.



LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

VOLUME 77

APRIL, 1926

NUMBER 1

Why the Feud Was Reopened

By EDGAR WHITE
Editor of The Republican, Macon, Missouri



RESIDENT F. H. SOSEY of the Northeast Missouri Press Association has adopted the plan of having short selections of poetry or prose read at the semiannual luncheons of the association, or, if any member prefers, he can tell a funny story. The rule is that none of these contributions shall

exceed a stick of eight-point. The innovation has been the source of added zest and life to the dining hour.

Operating newspapers in an upstate town are two editors whose identity we shall conceal by the names of Charles Dana Smith and Henri Watterson Jones. Rivals they had been for a long time, though they had never gone as far as shooting it out. Just before the winter press meet at Macon, Smith came to the editor of his contemporary with an olive branch.

"Henri," he said in a friendly way, "I'm going to read a little piece at the banquet—a story cut out of The Inland Printer. It's in two sections. I'll give you the second section, and I'll read the first. When I get through I'll look around puzzled-like, wondering where the other piece has gone, and then you pop up with it—act as if you had found it on the floor, you know. I'll ask you to hand it to me, and you hold out despite my begging, but finally agree to let me have it if I'll acknowledge your paper has a bigger circulation than mine! How's that for a stunt?"

"Bully!" agreed Henri Watterson Jones; "give me the piece and I'll play up the act like another Joe Jefferson."

When the time came for Charles Dana Smith to say his little piece at the banquet, he smiled significantly across the table at his rival, who nodded, and Smith began reading The Inland Printer's yarn. All went well. The diners were interested. Smith read effectively. The thing seemed to be working fine toward the dra-

matic climax as ordained—the last line was reached—read with an earnestness that thrilled—and then—and then— "Mr. Henri Watterson Jones is wanted on the phone!"

A dignified man in blue uniform, decorated with brass buttons, appeared at the door and in a stately manner made the announcement.

Did Henri Watterson Jones pause at that critical moment to reflect upon the importance of the part assigned him? He did not. He scooted along after the man in uniform so quick that he was gone before Charles Dana Smith realized the horror of his situation.

"You may proceed, Mr. Smith," quietly observed President Sosey.

But how can a train of cars run with no track ahead?

"He's gone—gone with the other part of—of my story," stammered Smith.

"You mean you've lost your story?"

"He-Jones has it."

"What was he doing with it?" demanded the president severely.

"Well, you see—he—we were going to—I mean it was a joke—a stunt, you know—"

Smith sat down and mopped his face, while the crowd tittered.

"It may be a joke," observed the president, "but I don't see the point. If you can't finish what you started to tell you might say 'Continued until next meeting' or something. Maybe Jones will be back with it by then."

Before he left the building Smith sought the man in blue uniform.

"Who was that phone call for Jones from?"

"Search me," said the man. "All I know is that he gave me half a dollar to call him when you got through the first page."

Despite the League of Nations the newspaper warfare at Bluebells is still raging.

Typographically Speaking

By JEROME B. GRAY

Service Manager, Franklin Printing Company, Philadelphia



HE superintendent of the composing room, with a smile of self-satisfaction, laid the newly pulled proof on my desk. "It's wet," he said, "but it's good—very good." That, I assured him, was what my customer demanded. "What do you think of it?" he demanded suddenly. I hesitated, turn-

ing it over and over in my hands. Would it be sane to give this man my honest opinion? I knew nothing of the art of fisticuffs and I had not the faintest desire to visit my customer in a semi-demolished condition. But here, in my hands, was a proof of modern typography that smacked decidedly of that discouraging period during the latter half of the nineteenth century when typography was abnormal and monstrous.

"It lacks simplicity," I said quietly.

"Simplicity be damned!" he exploded. "You're

always harping on simplicity."

Simplicity, I reminded him firmly, frequently proved the dividing line between beauty and ugliness. His face suddenly became scarlet.

"Anybody who says that isn't good typography isn't — isn't —"

"The superintendent of the composing room of a modern printing plant?" I suggested.

He grunted something about the contemptibleness of sarcasm, turned on his heel with a grunt and disappeared in the general direction of the service-manager's office. Presently he reappeared, fortified, as I had expected, by the service manager himself.

"Let's see this proof," demanded the service manager. "What's wrong with it?"

The proof, I informed him, was very well pulled. It was the typography I objected to.

"Hum," he grunted. "I'd say it was all right but for one thing: Too much Cheltenham Italic."

"The italics," moaned the superintendent, "are Bodoni." The argument that ensued, while not in the slightest improving the typography of my customer's proof, did succeed in drawing from their lairs the sales manager, the estimator and his assistant, two salesmen (technically known as account executives), one office boy and one blond-bobbed stenographer. Each insisted upon giving his and her reactions to the typographical baboon that, by this time, bore thumb prints of all who had touched it. Opinions were expressed so rapidly and inharmoniously that it was impossible to record them accurately; I became, however, vaguely aware of the fact that my name had been changed to Mud.

"The thing to do," bellowed the sales manager after the bell had tolled the end of the tenth round, " is

to submit it to the customer. He's buying this thing. If he likes it, what does it matter whether it's good typography or not? Besides—" he added characteristically "— the job only comes to \$300."

The following day I walked meekly into my customer's office and as meekly laid a freshly pulled but typographically unchanged proof before him.

"Fine!" he exclaimed. "Excellent! O. K. Have a cigar." That was the first time I ever fainted.

Typography is a much-abused word. Beneath its euphony parades piece after piece of printed matter that, to a Rogers, a Munder, a Goudy, an Updike, would be an eyesore. One of the reasons for this is found in the words of the sales manager: "If the customer likes it, what does it matter whether it's good typography or not?" Whether or not any of us have actually given voice to words like this is beside the point. We have thought them. We have told ourselves often that we'll just sling our small jobs into type and trust to the fates that our customers will be ignorant of the fact that they could be made better. In nine cases out of ten the customer will be pleased. Why? Because nine out of ten of our customers are ignorant of typography. If we mentioned Bodoni they would think we were talking about a new patent medicine; and if we spoke of the word pica, they would think we were a southern gentleman trying to pronounce a word used to describe the man who won't set up the drinks for the crowd. In the tenth case, the customer won't be pleased. Why? Not because he knows typography - he doesn't; but because he has a cultured appreciation of art and the charm it conveys. He senses that something is wrong; he demands that it be made right.

The problem, obviously, is not to educate the nine customers to an appreciation of art. That would be as impossible as attempting to make nine goldfish heed the command: "Squads right!" The problem is far less difficult: It is in the education of the printer.

I do not wish to imply that the printer of today could be classified as an ignoramus. That is not true. There are brilliant minds in the industry and more brilliant minds in the process of development. What I do mean is that where good typography is now the exception, it can by the right methods be made the rule. Not every printer is, or ever will be, capable of being educated to the true values of typography. But every printer is capable either of employing a good typographer, or of imitating the teachings and examples of good typographers.

"Why," I have been asked, "do you persist in typography in conjunction with commercial printing? Is it necessary that a folder designed to sell pink powder for choleric chickens be as typographically beautiful as a book, say, by Dard Hunter?" I still persist because good typography will sell more goods; and that, primarily, is what commercial printing should do. I don't uphold typography simply because it provides an Italian sunset for the eyes; I uphold it because it provides a means to an end. It creates sales.

"But," they persist, "does the layman appreciate beauty when he sees it? Would he realize that he was looking at a thing of charm?" Good typography is subtle. It charms without the layman's knowing that it does charm. He, perhaps, could not tell why it pleases him. But it does; it is an appeal to a sense that all of us have in some tiny measure—the sense of appreciation for things beautiful and fine; the sense

that makes us pause to look at the setting sun; the sense that creates romance on a moonlit night. The works of Rodin, Botticelli, Michelangelo, Whistler, if seen by the masses, would appeal. It is because not enough beauty is seen that the proletariat can not differentiate between that and ugliness. Like putty, they are molded to a standard of art at once atrocious and insulting. It doesn't jar them, because they know nothing different. But take the ugliness away and substitute the beauty and they will be pleased — though, for centuries perhaps, they will not know why.

But, they say—"Let us pursue the subject no further." I interrupt coldly, "There is no argument against good typography."

Training the Country Correspondent

By W. P. KIRKWOOD

Division of Publications, Department of Agriculture, University of Minnesota



HE country weekly newspaper of today differs in two important respects from the country weekly of a few years ago. It concentrates on local news, the news of its own community. The second difference lies in a broader concept of the terms "local" and "community." In short, the country weekly has

both narrowed and broadened its field; it has given up, in large measure, the field universal, but has extended its field local. These changes have been the cause of a vast improvement in the country weekly and of a tremendous increase in its influence. It has found out its readers' desire, and has learned how to meet it.

In my opinion, these changes indicate greater stability and future security for the country weekly. I do not at all concur in the view, held by some, that the daily papers of the larger centers will, or can, undermine the local weeklies, however much of the local news such dailies may print. Such dailies are not in and of the outlying communities whose news they sketch from day to day. The local paper is a very part of the life of the community; it is the voice of the people themselves, not that of a stranger without the gates. If it speaks clearly and truly, if it expresses the life of the community, and of every part of it, with kindly reasonableness, it can not be displaced. And right there is where the country correspondent enters.

To cover the community field, the publisher must have a good staff, well trained. This I regard as the supreme problem of the country weekly publisher. Such a staff is the arch that supports the whole enterprise, with the editor or publisher as the keystone. The success of the enterprise depends on reader interest, and reader interest can not be maintained at its best without a well organized and well trained staff. The members of this staff must be more than weekly collectors of "personals." They must be reporters, men and women doing for the country weekly what the city reporter does for the daily. If the country weekly is to concentrate on local news, it must get that news; and to get it, it must have reporters who know news and news values, who know how to write news and how to keep in touch with headquarters. This involves training, and therein is our problem.

The first thing to do is to catch our reporter. And there, I think, is where many a publisher "falls down." The average publisher takes the easiest way. In a locality where a correspondent is lacking, he learns of some one who might serve; he persuades the person to make the attempt; furnishes him, or her, with paper, stamped envelopes, and puts his name on the mailing list of the paper. Then he awaits results. And the results—if any—are frequently highly disappointing. That kind of thing will not do. The building up of an efficient staff is fundamental. It is worth the combing of one's whole territory, even at the cost of much time and gasoline and rubber, to put it over well. It is worth a special budget item, too. At the beginning, then, this would be a good plan:

Take a map of the region and outline thereon the area properly claimable as the paper's community.

Indicate on the map the centers at which correspondents should be active. Count up the number.

Decide what column rate can be afforded for news, not being afraid to make it high enough to command good service, remembering that "all the news that's fit to print" is the only basis of highest success.

Prepare a booklet of instructions and rules of style.

Make up packages of supplies, including one of booklets, and a list of subscribers in each possible correspondent's territory. Then get into your Rolls-Rough, with a full tank of gas—

tax paid—and start out.

Visit faithful readers in the different centers and solicit their aid in finding the right person in each case.

A reporter having been found in a community, work has really just begun. With some one chosen who is likely to be a permanent accession, the problem is to train him to the highest efficiency. A booklet of instructions and style is only a beginning, as a good deal of it will be Greek or Chinese to him. He will need coaching, and I know of no better way of coaching than that of sending back to a correspondent his copy after it has been "through the mill." Copy after being edited, accompanied by a letter of explanation, proves highly illuminating. However, tact must be used when such suggestions and explanations are made.

J. Harold Curtis, news editor of the St. James (Minn.) Plaindealer, uses a printed slip on which are listed some of the common errors of country correspondents: "Not enough details," "Initials lacking," "Cause not given," "Too many abbreviations," and similar weak points. These are numbered, and when a correspondent needs a little jogging, a letter in which he has fractured the rules is clipped from the paper, its breaches are marked with the proper numbers from the slip, and then clipping and slip are forwarded to him. Mr. Curtis says the plan works well. It is open to a serious objection, however; it lets too many of the errors get into the paper. A better system is one which stops the errors before they see print. That means copyreading; but copy-reading pays both in the content of the paper and in the training of the correspondent. I believe the personal letter, along with edited copy, is better than the printed slip with a corrected clipping.

But style and the preparation of copy, important as they are, are less important than the development of a keen news sense. I know of no better way of developing such a sense than scanning every correspondent's contributions for "germs" of good stories-stories deserving more liberal treatment than they have received. Such a "germ" having been found the thing to do is to get in touch with the reporter and indicate how the story might be elaborated. To lift an item from a routine letter and feature it under a display head on the first page or elsewhere is a good plan. Items so handled should be clipped and sent to the contributors, with some kindly comment as to the reasons for the course pursued. A good deal can be done, too, by passing on to correspondents "tips" as to new stories in their localities. These should serve to suggest sources of news which the correspondent might overlook or neglect. Prizes or bonuses for specially good news stories also serve to stimulate interest.

Now and then the question is asked: "What is news?" In my apprentice days an experienced editor once made the answer: "News is what people will talk about at the supper table, and the more talk it causes the more important it is as news." That was not a definition of news, but it is a kind of "acid test" useful to the beginner.

The ethics and good taste of news-gathering and news-writing need more attention than they receive. The subject is a large one, but the guiding principle, when these questions are involved, is summed up in the words "Neighborliness and the public good."

To bring a correspondent into the office now and then and give him, or her, a whirl at copy-reading and the practical facing of editorial problems is a fine educational method. It gives him an experience seldom forgotten, and quickens his sense of responsibility. Such contacts count for a great deal. That is the reason I believe in the visit to the newspaper office. It is why, also, I believe those publishers who hold annual picnics for their correspondents or who take them to the circus or who invite them in for a New Year's dinner are doing a wise thing. By such means they are not only providing a good time, but are giving a course of training.

But the best of methods will not work well unless the incentive is strong. Stationery and free copies of a paper are not enough to produce the best service. Those who pay differ as to the amount paid. One dollar a column is little enough. If a publisher received fifteen letters, each a half-column, every week, paying \$1 a column, his weekly correspondence bill would amount to only \$7.50-a small sum, indeed, to pay for local news, the supreme factor in country weekly newspaper making. Twice that amount would not be too much by any means, provided the letters were rich in news. Payment for copy might well be supplemented, also, by commissions on new subscriptions and on advertising. Such an arrangement would serve to increase the consciousness of the correspondent's relationship to all activities of the enterprise, and would add strength to the incentive.

With a definite plan to develop local news to the limit, and to pay for such news adequately at space rates and through subscriptions and advertising or printing commissions, the publisher ought not to find it difficult to get good correspondents. Mr. Curtis of the St. James Plaindealer says that married women who have been school teachers make the best of correspondents. Phil C. Bing, in his book, "The Country Weekly," suggests the employment of country school teachers, preachers, telephone operators, postmasters, real estate men, station agents, insurance agents, bright high school pupils, rural letter carriers, and intelligent women interested in community affairs. Mr. Bing suggests keeping in close touch with funeral directors, for news of deaths; also with preachers, for news of marriages; with physicians, for news of births, and with local justices, for news of legal differences. Some papers make a practice of supplying such sources of news with special blanks, so that no desirable details may be overlooked. A supply of such blanks in the hands of country correspondents would be both useful and educative.

Is so much attention to the getting and training of correspondents worth while? It surely is, if we believe in the value of local news. If we do not believe in that in these days, we are far behind the procession. The strongest country weeklies today are preponderantly local. Their strength lies in that fact. Their success is built upon it, and it is built through correspondent reporters under the wise guidance of the editor. If correspondents mean success, it is worth all the time and effort and money required to get and train them.

Business Press an Aid to Mail Campaigns

By Dana Emerson Stetton



OU read the advertisements in your daily paper when you wish to buy a suit of clothes or some other necessity. The advertising pages of the publication you now hold tell the story of products you must use in your business. If a manufacturer of printing inks develops a new, quick-drying

ink and decides to market it, he will get the journal you are reading and will study it carefully, from an editorial and advertising point of view. He wants to know what interests you and what you prefer to use in your business. If your journal was not of value you would not read it. If you did not read it and consequently did not subscribe to it, your action duplicated by a few hundred others would soon alter the advertising pages. The ink manufacturer thinks these things out or has them indicated to him.

You are interested in selling a direct-mail campaign to a big firm engaged in the manufacture and distribution of furniture. You might spend perhaps \$5 every two weeks to pay your salesman's expenses to reach the man in charge of advertising and talk to him. If the account looked like a good thing it would be well to find out what paper the manufacturer reads in order to gain a better knowledge of his business, and what paper he reads to get facts regarding conditions in the field he cultivates or intends to cultivate. The first would be a manufacturing paper, the second a jobber and retail merchant paper. Then, by taking \$5 of your expense money and adding \$1, you could subscribe to the papers your prospect reads.

If you have a particularly lucrative account you wish to retain, get hold of the papers serving the industry in which your client is engaged. In selling direct-mail campaigns you are the person to make a market survey and present a plan with your suggestions. If you are to put forth your best efforts to secure business and hold it, you must utilize every opportunity.

A large proportion of all the money invested today in advertising goes for direct-mail literature. This fact can be verified from many sources. Why should not the same painstaking precision used in the preparation of magazine advertising be exercised in the preparation of direct-mail matter? An advertising campaign is an advertising campaign regardless of whether it is fifty-two pages in a general magazine or fifty thousand folders in a direct-mail campaign. The same precision adopted in the creating of general advertising should be exercised in the creating of direct-mail campaigns, and must be exercised if the printer is to get all the business he can handle.

If you intend to gather market data to be used in the sales argument you will present to your client; if you wish to make an accurate analysis of the field your client serves or hopes to serve; if you desire to sell him on your ability as a direct-mail producer, and if you want to keep him sold on you and your organization, you must get the facts about his industry first-hand and place them before him, secure in the knowledge that you know his market as well as your own.

By reading business publications you may get ideas worth thousands of dollars. By reading the papers your client reads, you will read, as he does, the advertisements of a score of firms producing articles similar to his. By feeling the pulse of demand in the industry of your client, through the editorial and market pages of his paper, you can discuss with him vital facts and the prospects of business expansion.

Your client knows you are in business. He realizes that you must have a plant and equipment. He figures out for himself the fact that you must produce work of a certain quality, otherwise you would not solicit his business. But—does he know that you can talk business, sales and markets with him? Does he know that you have so firm a grasp upon his own business that you can produce direct-mail campaigns that will turn his capital and product frequently and profitably? Does he know that you hold the key to what he seeks—expansion? If he does not know these things, prove them to him!

From business publications you can glean much more information in addition to conditions in the fields and markets for the products. The advertising pages of a paper well made up will show you how to illustrate the product most effectively. From the mechanical properties of the advertisements you learn whether photographs or drawings bring out the details of the product best. If you pick up a shoe magazine, for instance, you will find that nearly every shoe shown has been reproduced from a wash drawing. In this particular case, wash has always been superior to the photograph. In a machinery journal you will find carefully retouched photographs. The business publication you study will also give you an idea of how large an appropriation your client may set aside. The mechanical factors of the page tell you what the advertiser uses and what he will pay for to get good results.

Especially valuable suggestions can be gathered from business-paper copy which has been written by trained men. In your study of a trade publication you will find that certain types of copy are prepared to meet certain staple requirements. There are recognized methods of describing certain articles, of defining their technical features, their containers if they possess any, their methods of shipment and delivery and terms of purchase. You will soon discover upon what points the advertisers like to place unusual emphasis. In time you will be able to determine the essential differences between the products you see advertised. You will

understand, after a time, why one product is superior to another and why it can be used more profitably.

You would pay much more than the subscription price of the publication to secure the services of a copywriter. If you will read the publication critically you will soon acquire as much information as he possesses in that line. Your prospect will be much more receptive if you will place common-sense suggestions before him. If your client sees that you have made a good attempt to tell the story of his product he will certainly be pleased to note that you have given so much attention to the proposition.

If you have been printing the catalogue of a cigar manufacturer you are naturally going out after business from other cigar manufacturers. You will show

them the excellent work you have done and will tell them that you know the requirements. From the direct-mail campaigns you produce for certain concerns, you gradually learn much about their respective fields of merchandising endeavor. There are, however, some industries about which you have never attempted to learn much, yet which advertise on a large scale. Obtain a few publications which discuss intelligently the problems of business in the fields which you contemplate exploiting. Make the business press a source of information, inspiration and profit. That is how it functions for your prospective clients. If you are working on good prospects, make it a point to see in some way the papers they read. Accurate knowledge is essential to the successful merchandising of the direct-mail campaign.

How Does Production Affect a Sale?

By LINN D. MACDONNOLD



ALESMANSHIP does not end when the order is secured. It does not end even when the job is delivered. Every step in production—the wrapping, the billing—is a part of the sale, if the sale is to be of a permanent nature. These things apply whether a man is printing as his excuse for cluttering

up the landscape or whether he manufactures milking machines. Let us assume that salesmen are clever chaps, which they undoubtedly are, who go out in the "buyways" and wheedle, persuade, cajole and coax orders out of armor-crusted P. A.'s. What happens after they turn the orders in? In an alarmingly high percentage of cases those responsible for production seem to do their "infernal derndest" to unsell the customer the salesman has worked, yea wept, over.

Selling is not over when an order is placed. It has only begun. The man who placed the order is looking for the proof of the salesman's claim for his house, and if he doesn't get it, he at once becomes unsold—the chances are, permanently. It is the part of the production end not only to equal the claims of the salesman, but even to exceed them, if this be within human accomplishment.

Chorus of printers: What is this "proof"? What have wrapping and billing to do with a sale? How does the production affect a sale that has already been made? What's that bird talking about, anyway? Let's see. How are proofs submitted after the job has been set in type? Are they pulled on a sheet of "any paper," with a ragged, crooked edge, flooded with ink, folded haphazardly and crammed into an envelope upon which is printed an injunction that the printer will not be responsible for typographical errors after the proof has been read by the customer? And does it go out late?

Or is the proof carefully taken on a sheet of paper that shows up the type and illustrations properly? Is it neatly pasted on a sheet of the actual paper the job is to be printed on; are margins right, and are portions that go in color indicated? Has it been carefully read by copy so that the customer's efforts are reduced to a minimum? I know of a printer who uses a proof envelope which says: "This proof is on time. It has been read carefully, and is correct according to your copy. However, in order that your own interests may be doubly safeguarded, kindly check it, plainly mark any changes you want made, or O. K. it with your initials." Where is the salesmanship in this comparison?

Proof's back. Now to press! Grind 'em out! Is the form carefully lined up with a square and straight edge on the stone? Have the plates been planed type high and leveled up beforehand, so that the minimum of lifting them out of the form on the press is necessary? Errors have been known to be caused by the lifting of cuts. Those pesky letters that are transposed or upside down as a result of lifting are salesmen. Are the borders straight-rules joined up? Corrections all checked over? Or has the form been chucked in a chase as though it were an unpleasant sort of task to be gotten out of the way with all possible speed, so that the lockup time will show "short" and the pressroom will catch the brunt of lost time? "Aw, what's the use of worrying with one loose line-if it works up, they can stop the press and drive in a plug!" Is this the spirit? Puzzle out the best sales policy.

Fine, we've got that Qualityco job! Is type just type? Are borders merely markers to indicate where the margin begins and ends? Are the unsightly spots between A's and W's, A's and V's, L's and W's and L's and T's, etc., mitered or mortised out? Are the measures and shapes of the type groups made to fit mechanical ease with no regard for harmony of areashape or readability? Are initials poorly aligned? Is

the spacing done with the reckless abandon of law-case "slugging-out"? Are rules pieced together? Or are the borders those which bear a distant relation to the subject and the style of typography? Is the type face chosen for legibility and appropriateness? Are "spotty" lines letter-spaced, mitered and mortised until the line is an even band of color in which all letters are properly correlated? Are the rules full-length strips showing no ugly breaks, carefully mitered at the corners? (Many good houses, where time permits, have the rules mitered at the foundry, with interlocking corners.) Do initials "cover" an even number of lines, in perfect alignment at both top and bottom? Are the principles of balance, shape harmony, tone harmony and measure balance observed? Is the spacing done in an intelligent manner? Which treatment would induce you to buy again?

When the sheet comes from the pressroom for a final O. K. are all the little niceties of makeready that make or break a job apparent—corners showing up, rules and leaders cut away so that they are not cutting through, sheet and form tangent, impression and color even, all type sharp and clear, all such things attended to? Or has the life been squeezed out to make the form show up? Are the corners of rule borders punching, halftones specky, form a little bit off square with the sheet, color just a little streaky, vignettes showing a "hard edge," in other words, slipshod, sloppy? Comparing the two extremes, wouldn't you say there is more salesmanship in one than there is in the other? Hard question to answer, but figure it out.

Now we're in the bindery. "The sheets from the press are sloppy, so we can't do a very good job of folding. The forms don't match—the margins and heads are uneven. The stock varies. All we can do is take a 'happy' medium and run them through.

"Don't throw out too many forms when you are gathering, girls. Unless a sheet is actually torn, let it go through. We are a little short as it is. Never mind that oil on the stitcher foot, that will run off after a few books have been stitched.

"Now, let's see how many of these things we can trim in an hour. Never mind putting pulp board either side of each lift to prevent clamp and stick marks. That takes time, and pulp board costs money. Trim 'em and pile 'em in that case over there and nail a lid on it. Get 'em out the door!"

It's done that way, frequently. Wouldn't what follows be better? The sheets from the pressroom are all they should be. "Do a careful job of cutting the forms, Bill, so that the margins are right. Tom, fold to your heads and not the sheet. The form is square, while the stock may vary a little. Jennie, watch the girls when they are gathering and see that no wrinkled or soiled sheets get mixed in. Alice, see that the stitcher is free from dust and that no oil is running wild. And, Bill, be sure to protect the books from cutter marks by using pulp board. Better use a few sheets of that than spoil the appearance of a lot of expensive books. Better have these wrapped or banded in packages before you pack them in the case. See that the case is well lined and that no nails are driven wild and stick in the books.

Mark which is the top of the case, what the contents are and how many the case contains." If you were buying books, how would you like them bound and packed?

Perhaps these comparisons are far-fetched, even extreme. But you fellows all know the printing game better than I do, no doubt. Is it very difficult for you to believe that the poorer condition exists? Both conditions are realities. You know it as well as I.

You see, then, that every one who has anything to do with an order after the salesman brings it in is another salesman—and that everything done tends to keep the buyer sold or make him so mad that he will never buy again.

Careful work is not all that goes to keep Abe Eyer sold, either. Making delivery when it is promised has a peculiar way of pleasing him—rather queer, but it does. Some firms make a practice of writing a nice letter to their customers advising them that shipment of their goods is being made and thanking them again for the order. You can just bet that these concerns have a care for their packing. Letterheads don't go out wrapped loosely in bunches and tied together with a piece of jute or sisal. They are neatly wrapped with a piece of pulp board either side of each "lift," corrugated board is placed around the larger parcel, and it is carefully tied so that the strings will stay put and do no damage. Some printers use pasteboard stationery boxes; others put a cordial note of thanks on the package label!

Inside each package can go a neatly printed slip thanking the customer again—you can't overdo it—in the name of the house and the salesman who took the order. Give the salesman's name—don't simply say "our order-sweeper" or something to that effect.

Put the details of an order on your invoice. It's much easier for a man to check up on his memory and his records if he gets an invoice for 2,000 catalogues, sixty-four pages and cover, 8½ by 11 inches, printed in two colors on ninety-pound Willfold with Noscar cover, rather than: "2,000 catalogues, 'steen dollars."

Any man likes to think that you have been thoughtful of his interests all the way through, from the time the salesman left him walking on air until your invoice broke the sad news. He surely wants all that he pays for, and if you go a little further and give him just a little more, it is mighty cheap publicity for you, and mighty good salesmanship.

No thoughtful printer will tolerate the poor conditions cited, for the sake of illustration, in this article; nor will any self-respecting salesman represent a house that does. It goes without saying that no sensible buyer is going to get bitten more than once.

It may take a few days, weeks, or even months to "sell" some buyers on the quality basis. But it can be done, and is being done, every day. Do it, and then back up your claims every foot of the way. Your salesman will respect you more and work harder—the men in the shop will take more interest in their work and become better craftsmen. You'll make more money. And the buyer? If he's a good buyer—and most of them are—he'll "stay sold" all right. Man, you couldn't drive him away.

Good Typography Educates the Public

By AXEL EDW. SAHLIN



OOD typography educates the public to higher ideals of printing; it also helps the public in its business. Ideals and ideas combined with mechanical ability and with preparatory work artistically and effectively attended to, is what "brings home the bacon." Good typography takes no

more time to produce and costs no more than bad typography. But to produce good typography you must be familiar with some of the main principles: the proper balance, grouping of text, correct spacing and justification properly done, and right margins. Simplicity is another important item and is an exact medium between too little and too much.

The typographers today who are rising above competition are those who are doing things a little bit better than really seems necessary. Refinements in typography cost money, but they pay in the long run; the typographer is apt to pay initial cost in some form if he slaps type together in a haphazard way. Typographic excellence depends not only on carefully planned layout and proper type selections, but upon such niceties as word spacing, paragraph indentions, line leading, etc. A few points of variance in word spacing, in line leading and in paragraph indentions is what puts the plus sign in the work we today call good typography. Good copy poorly set up is like an automobile with flat tires—neither will get very far.

"Trick" typography does not go so well; furthermore, it is not good advertising. The reader should get the advertising message at a glance, especially in these busy days, when the auto and radio play such big roles and the public has not much time to read. The matter to be set up should be given thoughtful attention and should be analyzed, so as to be arranged in a legible way. "Make the type talk," and invite the public by easily read typography. "Type was made to read," and legible types must be selected. Types that are too ornamental make reading a task instead of a pleasure. This should be overcome, because we do not want too much "cross-word puzzle" typography that must be solved before any one knows what the type is trying to say. The foundation of good typography lies in the selection of type, spacing between words and between letters, "whiting out," and the right placing of the text matter.

There is too much printing nowadays that merely gets by. I have heard many people make this remark: "Oh, it will get by." But why should it merely get by, when it takes but a minute or two to correct it? It's the little things that count in the "stuff" we call good typography; just the matter of shifting a point here and there, or putting a point or so between letters in

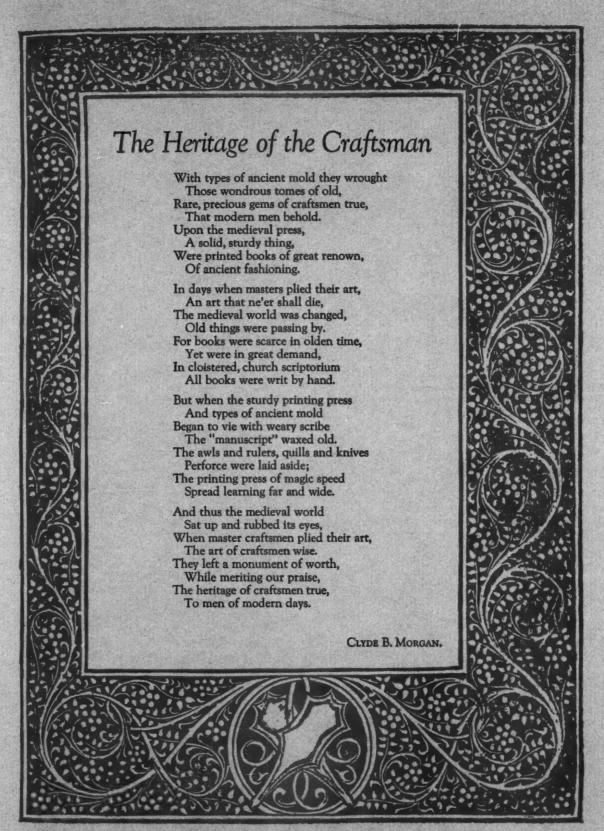
a word, etc., is what either makes or mars a job. Typographically speaking, anything worth doing at all is worth doing well, and that goes everywhere, because the public nowadays recognizes that good typography is ultimate economy. You know perfectly well where the poor, cheap-looking printing goes—to the waste-basket, of course. Putting out work of real merit and character is good business. A typographer should continually ask himself the questions, "Will this heading catch the reader's eye at a glance?" "Will this arrangement be clear?" "Is the text readable?"

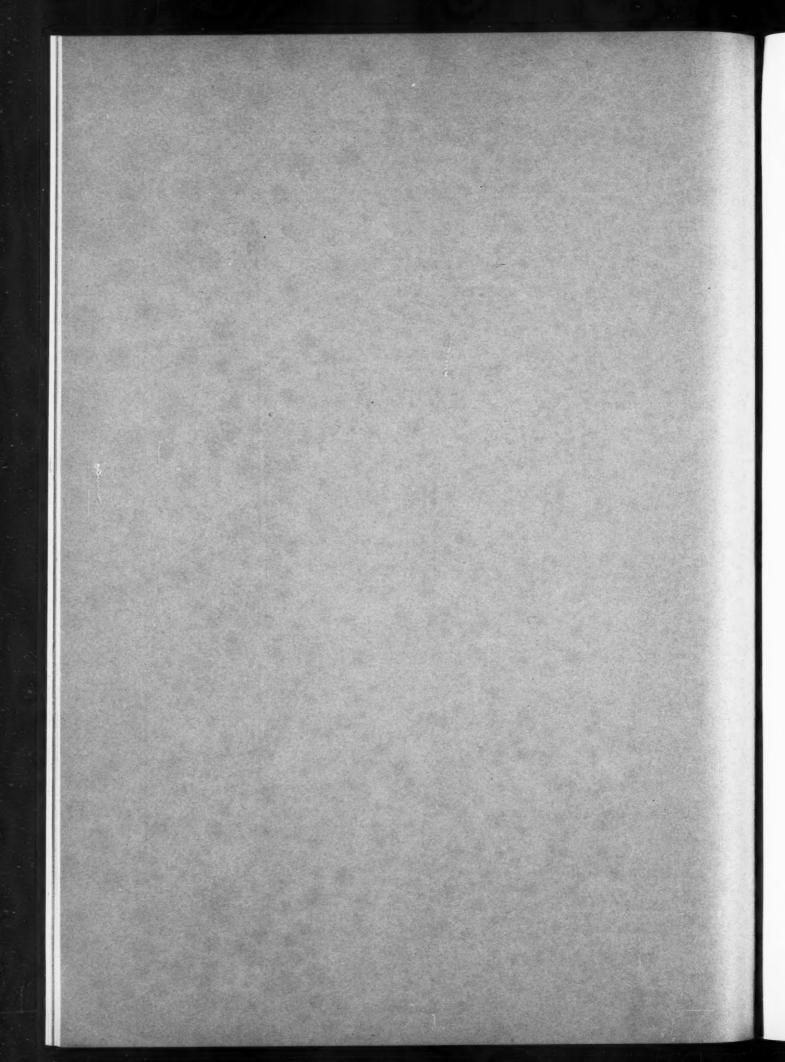
I shall mention just a few fundamentals in the production of good typography: Anything that is put exactly in the center will appear below center; balance of the text matter and its grouping must be considered; harmony of type faces-for instance, old style and modern should not be used together; one family is the safest to use, if you are not familiar with the different styles, because high-grade typography is being done today with just one type family. Tone harmony must be taken into consideration; types, rules, borders or ornaments should be in a uniform tone. This applies to black, gray or light effects. Emphasis and contrast both play big roles in good typography; type needs a relief of white space to attract the eye and make easy reading; too much emphasis is no emphasis; never overdo a thing, because this often kills the printed page.

That which makes easy reading is both good typography and good advertising; and last, but not least, it is a good idea to keep appropriateness in mind when producing a piece of printed matter. You would not use heavy, bold type for a jeweler, or dainty or delicate type for a machinery firm. The wig-maker's advertisement does not need hair-line type, but text letters are always good for church printing.

Of course, the secret of good typography lies more in the spacing than in anything else, because a good typographer can select almost any type face and convert it into a good-looking piece of work. There is no reason in the world why, with all our modern tools and type faces, good typography can not be produced today and the trade mastered better than ever before.

We are living in another golden age of printing right now; we are producing the most beautiful work in typography that has ever been done. Just look through our trade journals. They contain a storehouse of knowledge, a mine of truths, an array of facts. From these you will be able to cull ideas and ideals, broaden your horizon, widen your views. These trade journals also exhibit every month interesting things for their readers; they give inspiration, encouragement, advice, education, uplift and self-respect. We realize that no man knows everything. We need to verify our opinions; we need vital information on subjects outside our ken—and we find it in our modern trade journals.







By S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department.

Replies can not be made by mail.

Collodion Emulsion or Dry Plates

The relative value of collodion emulsion and panchromatic dry plates is frequently asked, both methods having their champions for color separation. H. O. Klein, who visited this country in 1906 in the interest of collodion emulsion, calls attention to the fact that Germany, Austria, Switzerland and Italy have been using collodion emulsion during the past thirty years. This is not due to the lack of excellent panchromatic plates, but in those countries preference is given to considerations of economy and speed, which collodion emulsion has always offered them.

To Use Collodion Emulsion Successfully

Gustav R. Mayer, Buffalo, authority on making and using collodion emulsion, has this to say as to conditions fatal to the working of the emulsion:

Collodion emulsion works satisfactorily only in a room fairly well ventilated to carry away fumes produced by the arc lamps, and also far enough away from the etching and proving departments, as nitric and acetic acid, iron chlorid, turpentine and ink fumes all have an injurious action on the collodion emulsion plate, producing fog and destroying its light sensitiveness. Many photoengraving plants are so arranged that the camera is surrounded by the printing, etching and proving departments, all in one large room where the arc lamps, acid and ink fumes are all mixed together in the air. This in a very short time causes fog even on wet collodion plates and scum on the polished glass surfaces of lenses and halftone screens. In such an atmosphere collodion emulsion will not work satisfactorily. The collodion emulsion is blamed for failure, when it is the air condition that is at fault.

Valuable Hints From Georgia

John T. Wrigley, Wrigley Engraving Company, Atlanta, wishes to reciprocate in kind some of the valuable hints he has received from this department during the years he has been reading it. He submits the following:

In stripping I use a new oil-can filled with filtered water to supply the water when stripping and inserting. I find it prevents any dirt, such as scales of rust from water tanks, getting under the negatives, as happens with the tuft of cotton method.

Glossy inked steel-die proofs are difficult to photograph; the raised letters reflect light, no matter how the lights are adjusted. I just rub the copy with powdered pumice, which removes the gloss without injury to the ink.

There is a tendency in small shops to make up chemical solutions in small quantities. With the exception of the printing solution and collodion, I find it a great time-saver, and a plan that gives greater certainty in getting the proportions right, to make up five gallons or even larger quantities of iron sulphate, copper sulphate, silver baths, graining and lye baths, and so forth. These solutions are made up when work is not heavy and can be drawn upon when the rush comes

Mr. Wrigley feels it a duty to pass on experiences of value to brother artizans. Who will be the next one to contribute of his knowledge?

Illustrated "Photoengravers' Bulletin"

The *Photoengravers' Bulletin* for the month of April is announced as an "Illustrated Number." Louis Flader, its editor, and the American Photoengravers' Association, are to be congratulated on the advance they are making toward an even more attractive publication. There have been several editorial hints in the *Bulletin* of late that the association may publish an annual to display adequately what photoengravers can do for advertisers, book and magazine publishers, and all users of illustration. An American annual of this kind was a project The Inland Printer contemplated years ago. The best wishes for its success are extended to Mr. Flader and the American Photoengravers' Association for undertaking this long-needed year book of photoengraving.

Etching Celluloid

R. F. Bixby, St. Louis, wants to know if there is any method of etching celluloid.

Answer.—The principle governing all methods of photoetching substances, whether intaglio or relief, is to find something to dissolve or corrode the material to be etched, but this "something" must not dissolve the image made upon its surface by photography. For example, in etching copper, iron chlorid is used, because it not only dissolves copper but really hardens the glue photographic image on the copper surface. And to dissolve celluloid, alcohol and ether can be used as the mordant, while the alcohol hardens the bichromated gelatin photo-image on the celluloid surface. This gelatin or glue image on the celluloid can not be carbonized, as is done on copper, but it can be hardened sufficiently to withstand the mordant by leaving it for some time in a hot saturated solution of chrome alum after the image is developed.

Schlippe's Salt for Intensification

Here is a query that brings back old times: Photographer, Cincinnati, has had recommended to him Schlippe's salt as a wet plate negative intensifier. He would like to know where to get this chemical and how to use it.

Answer.—This was a favorite intensifier of the writer's in 1877 and later, though he has not seen it even mentioned in forty years. It was employed to blacken the negative after using copper bromid to bleach. My method was this: 400 grains of copper sulphate and 100 grains of ammonium bromid were dissolved in 20 ounces of water. With this the negative was bleached, after fixing and a good washing. The bleached negative was then flowed with 5 to 10 grains of Schlippe's salt in 1 ounce of water. The result was a delicate intensification not so harsh as copper-silver. There may be some difficulty in obtaining Schlippe's salt now. It was known to chemists as sodium sulphantimoniate, as it was made by dissolving antimony sulphide in sodium hydrate and adding sulphur. It is freely soluble in water.

Rotagravure Pictures and Type Etching

Lithographer, New York, writes: "My curiosity was at last satisfied recently by being permitted to visit a rotagravure plant where they were printing newspaper Sunday supplements. I noticed they covered up the type on the copper cylinder with a black varnish before etching the pictures. I did not like to inquire why this was done. I did ask the boy from the office, who was showing me through, and he said: 'If dey did'n do dat, dey'd put de type on de bum!' Will you kindly explain why the type is covered while the illustrations are being etched?"

Answer.—The boy gave you the reason in his own language. It is found that the type does not require as deep etching as the pictures, hence the covering up of the type while the iron chlorid mordant is penetrating the varying thicknesses of the carbon tissue containing the illustrations. While the type is being etched the illustrations are likewise covered by asphalt varnish. This is the cause of one of the delays in etching rotagravure cylinders which will be overcome before long. Several inventors have succeeded in devising methods whereby the etching of type is slowed up while pictures are being etched.

Notes on Offset Printing

More About the Rapid-Fire Camera

Book Publisher, Philadelphia, wants to know more about the rapid-fire camera mentioned in this department.

Answer.—This is the Bresma film camera, patented in 1923. The book to be photographed is fastened in a mechanism at the required distance from the lens. This mechanism turns each page down after exposure while it keeps the new page exactly in focus. The back of the camera is in the darkroom and contains a roll process film. After an exposure, requiring about ten seconds, the shutter of the lens closes, a new page is disclosed and the sensitive film in the camera moves forward the width or more of a page. The shutter of the lens opens, making a new exposure, and these operations are repeated automatically until all the right-hand pages are photographed. Then the book is turned in the copy-board device so that all the lefthand pages may be photographed. The long roll of film containing the exposures passes through developing, fixing and washing tanks similar to those used in motion picture developing machines. After being dried the film is cut up to separate the individual page negatives.

Rotagravure and Offset Combined

Offset Printer, Chicago, writes: "Some time ago you told of a press being invented that would print three-color offset, followed up by a rotagravure impression, in one revolution of the press. The idea looked good to me as you described it. I heard no more about it. Has the press been built or tried out?"

Answer.—There is no information at hand as to whether the invention was tested practically. The idea is being worked successfully abroad, and many of the best color prints now on sale in art stores are printed in that manner. These high-priced color prints are first put through offset presses receiving three or more impressions in colors, then they are fed into a sheet rotagravure press and the key impression surprinted in a gray or brown ink. The drying of the rotagravure ink does not affect register in any way as the color printing is finished. The rotagravure surprint gives a richness and mezzotint quality to the picture which puts it in the art class among colored prints now so popular. All that is required is a bell-wether printer to inaugurate the idea in this country and others will follow like sheep.

Warf-Litho

E. J. Derby, Waterbury, Connecticut, writes: "When I was a printer's apprentice in England I saw beautiful color prints made by 'Warf-Litho.' I don't hear of it any more. Is it still in use?"

Answer.—Warf-Litho was the invention of Mr. Hillyard and competed with lithographic color printing by the use of a typographic press. The printing plates were grained zinc etched into slight relief so as to dispense with water and damping rollers. In the high-lights the grains of zinc were etched down to needle points which would not take much ink from the rollers. To assure light printing in the high-lights suitable underlay was used, so that the ink rollers pressed heaviest on the shadows and scarcely touched the high-lights. Proper overlay did the rest. The results were very satisfactory for some work, and the idea is still carried out in a modified manner. The introduction of three and four color halftone engraving with definite printing depth in the high-lights, suitable for electrotyping, superseded the uncertainties of Warf-Litho.

Textile Printing Rollers

An offset transfer press has been devised for getting color patterns on rollers for fabric printing. The photographer makes a negative of the design in width equal to the circumference of the printing cylinder. From this negative a photoprint is made as usual on flat grained zinc. This latter, after development, is fastened to the flat bed of the transfer press. Above this bed is a cylinder covered with a clean offset blanket. The flat zinc is inked with transfer ink and printed on the offset blanket. The polished zinc or copper textile printing roller is brought into position so that a single turn of the press offsets the design to the textile printing roller from the offset blanket. The zinc roller can then be so treated as to print from in an offset press, or the transferred design can be powdered with resin and etched in relief, the wide spaces being routed away by machine. Transfers are made in this manner on as many rollers as there are colors in the design for fabric printing. A similar method is employed in wall-paper printing.

A "Community Chest" Bank By John T. Bartlett

While the 1925 Community Chest drive was on in Denver, the United States National Bank of that city distributed widely a unique "Community Chest" bank. It was originated by the bank's advertising department, of which Allan Herrick is manager.

The device consisted of an attractive cutout in several colors, and a coin envelope attached to the back. On the cutout was shown a great chest, with a slot in the top. A woman and a little girl were shown dropping coins into this slot. The slot was an actual one — with the coin envelope on the under side. Wording was brief. On the cutout, "Community Chest Bank. Compliments," was at the top, and "Compliments of United States National Bank" at the foot. On the coin envelope was the wording, "Save your dimes in this bank for the Community Chest." There were blank lines for the user's name and address, then the bank's signature and the bank's copyright line.

This is not the United States National Bank's first experience with a cutout of this nature. The first cutout coin-saver was originated for distribution as a free souvenir at an exposition where the bank had a booth. The idea proved an excellent one, and was revised and adapted to the special conditions of the 1925 Denver Community Chest drive.

The cost of the device is very small, and from the advertising standpoint Mr. Herrick finds that the bank profits, whether the recipients use the "bank" or not.

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By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department.

Replies can not be made by mail.

Coming and Becoming

The sales department of a St. Louis manufacturing firm asks: "Will you kindly advise which of the following sentences is correct? 'Your accounts will be becoming due throughout November.' 'Your accounts will be coming due throughout November.' We have been unable to decide which verb, 'will be becoming' or 'will be coming,' is correct."

"Will be coming due" is best. "Will become due" would be the form, if "become" were used; just as you would say "I will tell you tomorrow," not "I will be telling you tomorrow." The repetition of "be" probably caused confusion in the sales manager's mind. Can't you just see how, the more he puzzled over it, the foggier it got? Sometimes it seems as though you could forget how to spell your own name if you studied over it for a minute. Psychology ought to be a useful study for all of us, especially for proofreaders; it teaches us how to keep out of mental traps.

Who Is Truly Accurate?

If this note seems more personal than is quite proper, my defense is that the fine spun rules of etiquette are off when a point is to be scored. The note is the fruit of a letter just received, in which the correspondent says: "As a regular reader of The Inland Printer, and one who takes a great deal of interest in your department, I ask you to please tell me . . ." And the letter is addressed to "Mr. Horace Teal." My father's conduct of this department ceased three years ago, and he spelled his last name with a double "l."

Let no reader think for one moment that this is a querulous complaint! These remarks are made with no further concern for the double error than is caused by its emphasis of the ancient, well known and everlasting tendency of human minds to inaccuracy—and to this reading circle accuracy is all-important. The example now in consideration is specially interesting because it makes the writer of the letter appear guilty of circulating counterfeit compliments. It makes his pleasant words seem like applesauce. As a regular reader and constant friend of the department, he ought to know more about its personality.

You see, we show ourselves up in little things. This small slip, which has been made by other correspondents as well, indicates failure to be consistently accurate. It demonstrates want of that alertness without which printers and proofreaders stub their toes — sometimes, expensively.

If one of us has a beam in his eye, the next one has a mote. The critic of his fellows, if he is honest, knows, humbly, that he is not sinless enough to throw stones. Not very long ago I wrote an editorial in which I took for my base a total figure instead of one of its items, and wrecked a perfectly good contention by the mathematical inaccuracy.

You see, this is a little sermon on accuracy, the First Commandment for proofreaders; and the preacher makes no pre-

tense to perfection for himself! Browning says, as I recall the line, "A man's reach should exceed his grasp—or what's a heaven for?" Perfection is an unattainable ideal, but when workers are trying to get near it, the product is classy.

Any Decay Here?

And now we pick up Brooklyn: "Permit me to invite your attention to the curious wording of an answer to a question in 'our own' Inland Printer for October.

"In the Pressroom department, Mr. St. John tells an 'Oregon printer' who seeks information concerning overlay for platen presses, 'Write A. M. Collins Manufacturing Company, Philadelphia. Use a platen press halftone ink.' Imagine any one trying to write with halftone ink!

"Then, in R. T. Porte's article, 'In Three Years,' I find the word 'concern' used to denote a firm, or company, or business organization. Of course, this usage is a matter of opinion, as the Standard Dictionary permits the use of 'concern' for business purposes. But I, for one, do not like it. What is your opinion?

"And again in Mr. Porte's article, describing the Renier Print Shop's errand boy, he says, 'Every stenographer in town in [is] struck on him.' The use of 'in' for 'is' can probably be laid to a lapse of vigilance on the part of the proofreader, but I think the author is in error in the use of 'struck.' They may use that word in Chiapolis, but the best slangsters in New York say 'stuck.' To whom should these errors be charged—editor, proofreader, or both? I noted the foregoing irregularities before I read your article on 'Decay of Proofroom Standards.' After having done that, I am inclined to think that your heading was well chosen."

Well, well! Wouldn't I look pretty, criticizing my team mates in the departmental pages! A note comes with the letter, from the editorial office, saying, "When we make mistakes we are big enough to take the blame." But the only real mistake is the typographical error, "in" for "is." Mr. St. John's answer was worded with absolute correctness; it isn't fair to connect the two sentences as the correspondent does, unless for a joke. Personally, I don't particularly like this use of "concern"; but the correspondent quashes his own complaint when he cites the Standard in justification of it. And in fact, "concern" is as natural a word for an association of business men as "firm." Finally, I have myself heard people say they were "struck on" something, although "stuck" is certainly the commoner expression; and I was born in Brooklyn, where the writer of this letter lives and works. Is slang to become rulebound?

Try again, Brooklyn! Looking back over old numbers, I myself, presiding nervily (and a bit nervously!) over the proof-readers' class in English, can discover more reprehensible things than these, in my own department. Every time I open a Proofroom letter I expect to get "called," but teacher has been luckier than he deserves to be.

Handy Devices for Proofreaders

A woman proofreader in New York, one of this department's most faithful fans, writes: "Dr. Vizetelly too! Another idol smashed! On page 259 of The Inland Printer for November he mentions three editors of the New English Dictionary, and goes on to speak of 'the latter' of the three. Perhaps he meant to speak of the latter one of the two living editors, but he didn't do it.

"For a long time I've meant to tell you of two useful home-made devices for proofreaders. They are hardly worthy to be classed as equipment.

"The most difficult facts for a proofreader to locate are the ones that have not been embodied in books of reference, the new facts. To help in this direction I preserve the roto sections of our best Sunday newspaper. I make no attempt to file or bind these, merely spreading them out, page size, and piling one upon another, the most recent on top. They are helpful for everything, the spelling of proper names, sporting events, discoveries, dates, deaths; and a surprising amount of information can be gleaned from a six-month accumulation of the sheets.

"My second assistant is a small dictionary, mine own, into which I paste clippings that are in line with my work. Just a dot of paste at one corner of the clipping secures it at the margin of the book, so that it does not obscure the regular text. In this little handbook, too, I have many bits of information, written when not available in print. About the only system I use in filing this extra information is painstaking care that alphabetical order is correct and that cross-references are sufficiently numerous. Thus I have at hand a single-alphabet file of all the word-information I possess.

"Many, many thanks for the constant helpfulness and readability of your department."

Dr. Vizetelly wrote: ". . . edited by the late Sir James A. H. Murray, Dr. Henry Bradley and Dr. William A. Craigie, the latter of whom was recently appointed . . ." Let the Old Master put up his hands!

Our correspondent's suggestions for self-help in the proofroom are certainly interesting, and may be found practicable and helpful. Myself, I am an untidy soul, much harassed too with the bewilderingly rapid succession of jobs — editorials to write all the time, St. Nicholas department once a month and the Proofroom ditto — and my files are full but disorderly, and seldom consulted. Like many another, I seem to have a sure knack of filing what's never going to be wanted, and passing over what later is in demand. But for any one who goes along in steady routine, day after day, having just one job to keep up with, I should think these filing suggestions for proofreaders might be equally workable and welcome.

"Previous To"

Here is a question that looks simple enough, but opens the way to some interesting study of words: "Is it all right, or all wrong, to say 'previous to the war'?"

The dictionaries recognize both forms, "previous to" and "previously to." Webster's quotes Matthew Arnold, "previous to publication," and Newman, "a policy advised previous to 1710." There is no quotation in support of "previously to." "Previous" is from the Latin "praevius," "prae," before, and "via," way. It is an adjective. If the word is to be used with a verb, it is natural to switch over to the adverb form, adding "-ly."

Compare "prior." We say "prior to," and never stop to think whether it is an adjectival or adverbial expression. It can be explained as an adjective modifying an omitted but understood noun: "(In the time) prior to his marriage." No one would say "priorly to." Perhaps Arnold had in mind "a time previous to publication," and Newman "a policy advised at a date previous to 1710."

The better way, some would rule, is to say "before" or "after" instead of "previous to" or "subsequent to." For my part, I am willing to stand the consequences of taking the bull by the horns and throwing him with a "previously to," should I feel so inclined. If the preposition "to" can be used with the adjective, why can it not equally well be used with the adverb? Snapping into it, I'd say it's another clear case of the language existing for the people, not the people for the language.



By EDWARD N. TEALL



TILL trailing along with Prof. George Philip Krapp of Columbia University, "The English Language in America," published by the Century Company for the Modern Language Association of America. Last month we fooled around with the chapter on "The Mother Tongue." This time, if everybody likes the idea, we'll play

with the chapter on American dictionaries. It isn't a profound comparative study of dictionaries, but it has one paragraph that "gets" me, for I have always wondered why it is that people refer to the dictionary as though it settled every question of spelling and pronunciation finally and beyond the possibility of challenge or dispute.

Some people give the dictionary almost a sacred authority. They credit it with infallibility. What do they say when, having consulted their Webster, some one cites the Standard in opposition? Do they say the dictionary on which they were not brought up is an outlaw dictionary, that there is only one true word-book, and Webster is its prophet? It would be too bad to hurt their feelings, but if I want to call a man a liar I don't

name him a prevaricator, and if I think he is mistaken I don't describe him as laboring under a misapprehension; so I can only say that those who worship *the dictionary* are in that one respect weak-minded. Listen to the professor:

Many persons still think that pronunciation is a kind of fine art, like playing the piano, which one acquires at its best only by following an authorized disciplinary method, by acquiring a system. Persons who would scorn to regulate their other social acts by the prescriptions of books of conduct will yet regulate the social activity of speech by the rules of the dictionary. Unwilling to make decisions for themselves and perhaps perplexed by the great variety in practice which they observe in actual speech, they simplify the situation by accepting as final the statements of some dictionary maker who has confidence enough to set himself up as an authority.

When I was preparing for college, doing a year's school work in the summer before entering, I also earned some money by working in a real estate office and reading, three nights a week, to an old gentleman whose eyes were failing. To this day I can't remember whether he corrected me from "inter-loc'-utor" to "interlo-cu'-tor" or the other way round, and I have to do some scratching in the field of my half-forgotten Latin to

pick up the accent with any sense of assurance. (And at that, gentle reader, it's mighty glad I am you're not right here with me in *propria persona* to call my bluff! But you can see by that *propria persona* stuff that I know some Latin—though I suppose a real scholar would probably say in persona propria.)

Early teaching has dangerous force in regulating our ideas on such matters as pronunciation. I remember an old-fashioned teacher who taught us to say "pronunshiashun." In the middle the word ran into "shay" rather than the polysyllables indicated in the spelling above. And there was another teacher who insisted on our giving at least lip service to the rule that a word which, standing without context, might be either noun or verb, was to be stressed on the first syllable if regarded as noun, the second if taken as verb. You know: per'-fume and per-fume', cem'-ent and ce-ment', and all the likes of that. Any one who likes to make that distinction is welcome, so far as I am concerned, and my only protest would begin if he tried to force it on me as a rule of speech. By way of playing fair, he might be utterly sure, I would never try to force any rules on him. (Somebody is going to write in and ask, "Why the comma after 'sure,'" so I'll answer right now, Because it comes at the close of a parenthesis. Without that comma, the expression "by way of playing fair" would grammatically apply to the other fellow; with the two commas, it belongs to my part of the sentence. Do you get me?)

But to get back to our starting place: Professor Krapp, who dares to tell the truth about our exaggerated reverence for the dictionary, also tells us there is a difference between the place held in English life by the dictionary and that which it enjoys in America. We have made it more of a popular book. "The special conditions of an unlettered immigrant population and the elaborate development of general elementary education, both offering opportunities for the exercise of commercial pushfulness, have given to the annals of popular dictionary making peculiar animation and variety."

The first dictionary written and published in America appeared in 1798. It was written by Samuel Johnson, Jr., son of the first president of Columbia University (then King's College). It carried only about five thousand words. It was made for use in schools, and its old-fashioned title page described it as "A School Dictionary, being a compendium of the latest and most improved dictionaries, and comprising an easy and concise method of teaching children the true meaning and pronunciation of the most useful words in the English language, and in which the parts of speech are distinguished and explained and a special rule is given for spelling derivatives and compound words."

All the help given by this volume, in respect to pronunciation, was the indication of accents. As the supply of accented letters ran low early in the job of setting the type, the author announced, on reaching the word "enhance," that thereafter the accents would be conserved for use only in words where syllabication was insufficient to indicate the pronunciation.

In 1800 this lexicographer and John Elliott published a product of collaboration, "A Selected Pronouncing and Accented Dictionary." They objected to other dictionaries because they were too big and costly—and also "from their want of delicacy and chastity of language." They would include no words "offensive to the modest ear," or incapable of being "read without a blush."

In 1800, too, Caleb Alexander's "Columbian Dictionary of the English Language" was published, at Boston. It contained that proud boast of the dictionaries of all times, of liberal inclusion of words not before entered. Professor Krapp says comparison with other dictionaries of the time fails to support this claim very strongly. It had "telegraph," "dime" and "dollar," and "Yanky, a New Englander." Alexander wished he could give the American people a standard practice in pronunciation, but he very properly anticipated that even after

his work appeared some would say "Tuesday" and others "Chooseday"; some "vol-yume" and others "vol-lum"; some "pict-ure" and others "pic-chure."

Webster entered the field in 1806, with his "Compendious Dictionary of the English Language." In this book Webster did not achieve any momentous departure from the actual materials of earlier works, but his preface was significant in its foreshadowing of what he was to do in later volumes.

Webster spoke up for more language history. He favored reform in spelling. He asserted that pronunciation could not be standardized in practice. He included many new words: "fourfold" as a verb, brought into the language by the tax system in Connecticut; "docket," introduced by the laws of New York and Pennsylvania; "default," sponsored by court practice.

The next year he published an abridged edition for school use, and in 1828 he gave the world his "American Dictionary of the English Language." He told how, when he came to his last entry—at Cambridge, in England, by the way—he was overcome with emotion. "I was seized with a tremor that made it difficult to proceed."

Users of the present-day Webster wouldn't know the old book of a century ago. But Webster fairly laid the foundation for the modern American dictionaries. Sir James Murray, the great English lexicographer, said he "was a great man, a born definer of words." Professor Krapp praises his courage. Besides being a lexicographer, he was a grammarian, an essayist, a newspaper editor, a lawyer, a politician, a farmer. He was a shrewd observer, a keen analyst. Like Ben Franklin, he knew a good deal about everything that was known in his time.

He was proud of his definitions of terms used in science, but he could not go beyond the knowledge of his own day, and his definition of "electricity," for instance, would seem crude even to a high-school boy now. Also he had a good deal of New England provincialism. Defining "sauce," he noted: "Sauce consisting of stewed apples is a great article in some parts of New England, but cranberries make the most delicious sauce." Wasn't it Dr. Johnson who had remarked, in defining oats, "food for horses and Scotchmen"?

One thing that Webster did for America was to "boost" its native writers by illustrating word use with examples from Franklin, Washington and Irving, side by side with those from Milton, Dryden and other "classic" English writers.

The next great name in the earlier annals of American lexicography, after Webster, is Joseph Emerson Worcester. Before making his own dictionary he had had experience in revising the work of others. His work, published in 1830, gave shorter definitions, well worded; it offered no etymologies, and bestowed special attention upon pronunciation, "Discriminating and scholarly" is Professor Krapp's summing up of its qualities. In the sixties the two dictionaries were hot rivals for popular favor. Worcester was closer to British usage; Webster, more suited to American ideas.

Professor Krapp thinks that as between the first Webster and the first Worcester, Worcester's book was the better. But Webster's work owed its final success "largely to judicious editing, manufacturing and selling."

Since those days, dictionary making has changed. It ceased to be a one-man affair, and became the work of a large organization of specialist scholars. Both Webster and Worcester would have been amazed if they could have seen the large staff at work upon the Century, first issued serially in 1880-91, and the Standard, 1893-94. These two great works are distinctively American in their service of making scholarship attractive to the miscellaneous public. Mr. Krapp speaks of "a middle course between a learned and a popular dictionary." To me, this does not seem to "get" it at all. The achievement seems vastly greater than that. The two great dictionaries are rich in scholarship expressed in human speech instead of a high-hat lingo.

In Chree Years

A Story of a Woman and the Printers of Chiapolis

The Third Year, Part IV. - By R. T. PORTE



OMEHOW I have a feeling that all this is coming to an end and that Mrs. Renier will decide printing is not for her. Then perhaps things will settle down again. That notice you have in your hand is probably the beginning of the end, and if it is, I shall certainly be thankful. How did it come about? When the news was broken

to me, I simply had to telephone Charley Brown and ask him if he was crazy, or what. He laughed at me and said he would come up in a day or two and tell me about it. This is what he told me: "You see," he said, "things have been going pretty bad for me the last two years, I am willing to admit now. I was losing orders right along, and didn't seem to be able to get other jobs to take their place. I could not place the blame on any one or anything, except that I didn't seem to have the same punch, and Mrs. Renier was a better saleswoman than I was a salesman. It wasn't a matter of cut prices, either; she took jobs away from me at higher prices than mine.

"Take one book I had been doing for the Chiapolis Advertising Agency for the Armstrong Heater Company. She got that away from the agency and, of course, I lost the printing order. When she knew the book was coming up she went right to old Armstrong and told him his books before were 'punk,' and told him why they were. She asked the privilege of submitting copy and ideas for a new book, doing all the work and making a charge for the complete job. There it is, and I say she has produced a fine book, with a better appeal than the old one. She told the agency she saw no reason why she should take a job of printing second hand, when she knew several good copywriters and artists who would follow out her ideas. She would pay them for their services and make a profit on them, instead of the agency making a profit on the printing—perhaps.

"She said printers should come first and the agencies second. Most of them owned nothing but desks, yet they dictated to the printers and lorded it over them. Printers had thousands of dollars invested in their plants to every dollar or ten dollars the agencies had, and she resented having printers looked down upon; the agencies should be working for the printers, not the printers for the agencies. And honest, that agency is doing work for her now, for her customers it is true, but dealing directly with her and not with the customers. They rebelled at first, but she told them there were others ready to do her work if they didn't want to, and that when they had lost a few good jobs they would be ready to talk to her and not at her, if you get what I mean. She is almost boss of the agencies around here now; she tells them to keep away from her customers, or they will lose at both ends. Can you beat it!

"One day Mrs. Renier telephoned me, and asked me to come over right away to see her on some important business. Before thinking what I was doing, I said I would.

"On her desk, right in front where I could see it, was a contract with a press company for two cylinder presses, and I saw an order blank filled out for other equipment which she was evidently contemplating buying.

"'Mr. Brown, I was just on the point of signing this contract,' she said, 'when a thought occurred to me. I told the salesman to come back in two hours, that in the meantime I would consider it. I am also holding up these other orders.

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"'I know perfectly well that you have lost a lot of work to me, and that some of your equipment must be idle. If that is so, why should I buy more equipment and bring it into town to supplant machinery and presses that are now idle for want of the very work that has drifted into my place of business? Besides that, I am finding that this business of mine is getting too big, and I shall have to have another salesman and more help. All this flashed through my mind, and I called you up to talk the matter over. I think you and I could get along fine. You have a good plant, some good workmen, your pressman is better than mine, while Jim Whiting is far ahead of any typesetter you have. It looks like the only thing to do. Why not consolidate, move my plant over to yours, rent more floor space, and then go after work right? What do you say?'

"If she had hit me with a club, I should not have been more surprised. I talked it over with her for an hour, and then another hour, and finally agreed. In three days we had settled all the details, signed the agreement, and now we are partners in the Renier-Brown Printing Establishment. That is about all, I guess, but I will say this: The short experience we have had together so far means a lot for me, and I know we are going to make more money than I ever thought there was in the printing business."

So that explains that notice, that piece of paper you have in your hand. Of course, Charley told me more of the details, but it isn't necessary to tell them all now. I did not mention it to my wife, but she spoke of it and said something about Mrs. Renier almost owning the printing business of Chiapolis, that perhaps the men would admit at last that there were some women who could meet them on their own ground and win. I said nothing, but went to a prize fight that night, just to satisfy my lust for blood.

Oh, yes, about the reorganization of the Franklin Club. In her talk Mrs. Renier made repeated references to the printing industry of Chiapolis. When the whole thing came up, it was decided to use the name "The Printing Industry of Chiapolis" instead of the Franklin Club—not out of disrespect for good old Ben, but because the word club did not mean anything under the new idea of the organization. It doesn't sound so bad at that, and one or two printers who hated the old Franklin Club joined the organization under the new name.

The first thing we did was to get the total pay roll of the printing plants and the amount of purchases. Then Mrs. Renier made a talk in favor of hiring some one person to take care of our publicity, and that was decided upon. Then she proposed hiring a woman for the job. I nearly dropped dead, but she told us about a certain young woman who she believed would show us a way to impress the local merchants.

The members must have been hypnotized, for they voted to hire the woman. She is here now, taking charge of the advertising campaign with three others working under her, and bothering the life out of me and everybody else. Is she getting results? You can decide for yourself, after I tell you the stunts she has done. I am not saying whether I approve of them or not. The first thing she did was to get out this letter:

TO THE BUSINESS DEVELOPMENT COMMITTEE OF THE CHIAPOLIS CHAMBER OF COMMERCE:

Recognizing the effort your committee is making to get our Chiapolis public to trade at home, we would call your attention to the fact that the printers and allied trades in Chiapolis have g

equipment to the value of \$1,656,378, exclusive of the newspaper plants, and employ 1,974 people at an approximate pay roll of \$350,000 a month. Do the Chiapolis merchants want this money spent at home? In a survey made during the last year it was estimated that each month from \$150,000 to \$200,000 worth of printing which our shops could handle is taken to other cities. Taking service and quality into consideration, coupled with your slogan of "Trade at Home," we believe it should have been done in Chiapolis by men and women, ninety per cent of whom are taxpayers, who invest their money here and are doing their part to build up local industry.

We should appreciate it if you would transmit this communication to your board of directors, pointing out that the merchants have the entire population of the city to draw from, while the printers have only the merchants.

Any help or suggestions you can give will be greatly appreciated. Yours truly,

PUBLICITY COMMITTEE,
Beatrice Renier, Walter Tangier, John Duncan.

This letter was sent not only to the committee, but to every printer in town, and extra copies were sent to the newspapers, prominent business men and every member of the Chamber of Commerce. The *Chronicle* came out with big headlines saying "Printers Want More Local Business" and ran a half-column story about it.

The results? They say that some half a dozen good, big jobs that were to go out of town remained here, and the reaction was all in favor of the printers of Chiapolis. This was followed by another idea originated by Mrs. Renier or the publicity woman.

The next week the pay envelope of each printing-office employee in Chiapolis contained a dozen or more slips, and a circular letter asking that the employees help themselves by letting the merchants know they are getting real money from printers. The slips had blank spaces to be filled in, and the instructions were that whenever a purchase of any kind was made the salesperson should be asked to sign the slip certifying the amount of the sale. These certificates were then turned in to the employer, who sent them up here and they were totaled for the week.

We came out with a big advertisement, giving the amounts spent in each store, even the smallest grocery store, and the total amount spent in all the stores, and then came the lines:

Mr. Merchant, do you want some of this money from printers? If you send out of town for printing, it means just that much less money the printers of Chiapolis can spend in your store.

The publicity woman then got busy and interviewed the advertising writers of the big stores. The next week special bargains were offered to printers' employees, and one concern got the names of all employees and sent them circulars.

This was kept up for a week or two and then dropped, as it would have been impossible to keep it up indefinitely. They are planning to do it once every six months or so, and to give the amount of wages of a year ago and the amount today, the volume of business of a year ago and the volume today, and so on.

A merchant I was talking to the other day said the campaign certainly made him think. He had never imagined how much money printers had invested in their plants and had never given a thought to the total wages. He showed me one of the circulars that had been sent out, which listed what could be purchased with the whole wages for a week, the number of phonograph records, suits of clothes, women's hats, shoes, movie tickets, houses, electric stoves, and a score of other items. I had never thought of the proposition in that way, and as it impressed me, it certainly must impress the merchants. I give Mrs. Renier credit for it all, though. That young woman may be very clever, but back of her is Mrs. Renier, and in my opinion that is where many of the ideas come from.

Talk about a mailing list! We certainly have it and it is checked continually. Two girls work on it, and there is not a

buyer of printing in town that is not on it. And besides, each buyer is carefully checked as to the kind of business he runs, whether a garage, a grocery store, a department store, or what. Letters and circulars are sent to various classes of buyers of printing, each with its own type of appeal. Some of the circulars advertise office stationery, others forms or mail-order advertising, and others just play up the policy of trading in Chiapolis.

It certainly costs money, but printers tell me they are busy, have more work to do than for years, with less calls for bids. If this is true, then the campaign is a success, but whether the printers will continue to dig up money for such advertising is a big question. They are pledged to it right now, but in another year or two there might be a different story, after they begin to think that perhaps they would get the work anyway, that it is useless to pay such big dues, and the result will be a blow-up of the whole business.

I admit we are getting results. We have a fine, big organization and it is doing things, but my years of experience prove to me that it will not last. The old Ben Franklin Club we had was the best. It went along in its way, quiet and smooth, with the fellows all friends—a happy crowd. Now our meetings are full of business, with two or three committees reporting on work they are doing, suggestions for more advertising, bigger work on the employment, collection, credit, statistical and cost features, and everything going at high speed. Twenty book-keeping systems have been installed so far, and it looks as if twenty more will go in. That part of the work is rushing and plans are being made to have better cost systems installed, just as soon as the bookkeeping systems are being kept right.

I don't know where it will all end; whether it will keep right on and grow, or whether it will drop in a year or so. Yes, perhaps Mrs. Renier will keep it going, but I wonder if she is not getting ready to drop out, having made this new deal with Charley Brown. They tell me Randolph Martin goes out with Edith Renier, and perhaps that old bachelor will hook up after all and make the tie closer than ever. Charley is married, so he is safe at least. Say, what a great thing it would be if some noble, strong man, strong mentally as well as physically, would come along and just rush Mrs. Renier off her feet, marry her and then have her stay at home—perhaps bother the woman's clubs of the town, but let the rest of us alone!

Look at the luncheon clubs now. Every secretary is busy with this combination and centralization of effort, and they all tell me they have ten times the work to do. The clubs now plan together to put things over, and with the Chamber of Commerce they just about run the town. A friend of mine told me they now dictate to the city council and everything is put up to them before it goes through. Look at the paper and see where joint committees are considering the water question, the paving question, and numerous other questions. There is a report of a committee on street lighting with recommendations to the city council; I am betting that report will be adopted and something done about it-not merely read and then forgotten. A few years ago not a single business man would have thought this possible. The way to get things then was to "see" somebody, work through somebody or something, or make a fuss about it at election time. Now they appoint a joint committee, which investigates, makes a report, sends the report to the council and, nine times out of ten, the thing goes through. A councilman seems to be nothing more or less than elected for the purpose of doing what the clubs want.

Is it a good thing? Perhaps, but time alone will tell us that, just as it will about our new organization here and the work it is doing. If it is a good thing, it will go on, provided the printers will continue to pay dues. Already I hear kicks about it, but I guess printers will complain about things in the next world, if one gets a greener place to dance on than another. It has always been so, and I think it will continue the same way.

Yes, it is remarkable what Mrs. Renier has done the past three years. Could any man or any other printer have done the same thing? The question is whether any man would want to do what she has done, not whether he could do it or not. I think there are few men who would do as much as she has done, who would dare to face criticism and perhaps defeat.

To my mind, it is a great lesson to those printers who complain about others cutting prices, about losing work, and all the old grievances we have heard for so many years. According to the printer's tale of woe, the other fellow is always to blame, the other fellow is holding back the printer, who would be a great success but for the rest of the printers. Never will I listen to that trash again. If a woman can take a run-down, cheap-price plant and in three years not only put it on its feet, but make one of the best printers in town glad to combine with it, because it is getting some of the best work of the town, all practically at its own price, why shouldn't any man do the same thing, if not more? It has been done by a woman-a man ought to be able to do the same thing. As to all this other fuss Mrs. Renier has stirred up, I don't think much of it, but just the same I have to acknowledge that she certainly made us all sit up and take notice as to running a printing plant.

You ask about Jack Milson, that country editor. He has not been around much for a year or more. He has probably been too busy. His son is now in charge of his country newspaper, or "home-town" paper, as he calls it. You probably did not hear about him and the Chiapolis Chronicle, did you? It seems that three or four years ago it got into trouble, was running behind, and the directors were considering the case and wondering where they could get a man to take the sheet and make it pay. No one knew an editor or manager, except one director who happened to have come from Milson's town. He was the only man this director knew of who could run a paper, and perhaps he would do. At any rate, he could not be any worse than the man they had, so he moved that they approach Milson on the subject.

To their surprise, Milson said he would take the job, if no mention was made of the fact, publicly or otherwise, and that the directors sell him on time fifty-two per cent of the stock, he to get all the profits for three years, to apply on the purchase of the stock, after paying all debts. As the stock had never paid a cent in dividends, the directors took him up, perhaps as a joke. Milson took charge, without my knowing anything about it, but suddenly I saw a change for the better in the paper. In a year he had paid all the debts; the next year he made a big wad of money; the third year he paid the directors for the stock, got control and they say it will pay a good ten per cent this year. He made it a real newspaper, cut out a lot of cheap politics, got behind this club cooperation business, printed real news, started a society and woman's page, and issued some editorials worth reading. Yet, he seemed to have plenty of time and visited the Franklin Club in the role of a country editor-practically owning the Chiapolis Chronicle all the time. Can you beat it? I did not hear about all this until a week or so ago, and I keep on wondering what will happen next. If somebody would only take Mrs. Renier out of sight and hearing for six months, until we could catch our breath, I certainly would be much obliged.

Come in, Miss Corman. Oh, the *Chronicle* has come! Important news! What is it? Say, old man, listen to this:

PROMINENT PUBLISHER MARRIED

Quietly, at the home of the Reverend Austin Jones, Mr. John Milson, principal owner of the Chiapolis Chronicle, and Mrs. Beatrice Renier were joined in wedlock this morning. Mrs. Renier's son and daughter and Mr. Milson's son were present, with a few intimate friends, whose names are withheld. Immediately after the ceremony the couple boarded the fast express for New York, and it was learned that they will leave on a boat sailing in a few days for a tour around the world, to be gone for five or six months. The many friends, etc.

Hurrah! Three cheers! What do you know about that? I suppose you heard of the first Mrs. Milson's death over a year ago? Both Milson and Mrs. Renier gone for six months! Good heavens, what a relief! I feel a big load dropping off my shoulders. But poor Milson, what has he ever done to deserve this? Don't laugh, man, don't laugh. Think what she has done to all the rest of us, and then pity poor Milson. But, come to think of it, he is the only man I know of that might—and remember I say might—tame her. If he can't, then no one can. Well, anyway, for six months no woman will boss me, no woman will run my affairs, nor will she dictate to the printing industry of Chiapolis. That's some consolation. There's my telephone.

Yes, yes, my dear. Yes, he is here. I'll ask him. Yes, he says he will come up to dinner. Yes, I will get it. Did I hear the news? I just read it. It certainly was a surprise, wasn't it? What, you knew all about it and when it was going to happen? Why didn't— Yes, we will come right away and you can tell us. Right away. In about ten minutes. I won't forget; no, you may be sure. Good-by.

Say, what are you laughing at, anyway?

The Cost of Operating a Printing Business By ROBERT F. SALADE

It goes without saying that every printing firm should conduct business with the aid of a standard cost system, in order to know its actual expenses, and to be in a position to earn a fair margin of profit on every order of printing produced. And yet there are many small printing firms that have no cost system of any kind, despite the fact that from a manufacturing standpoint printing is a most complicated business, and one that involves many different items of expense.

By the modern cost system all expenses are recorded by classifications. This method makes it possible for the printer using the system to compare the expenses of one month with those of another, and in like manner to compare the expenses of the last year with those of the previous year. There is nothing that helps more in cutting down the cost of conducting business in general than a system which makes it a comparatively simple matter to study expenses. By knowing the actual costs of doing business, item by item, the printer can often prevent certain wastage in his office and plant, and in some instances can eliminate certain items of expense altogether. For example, one printer after a careful analysis of his cost records, discovered that considerable quantities of wrapping paper, twine and corrugated board were being wasted in his shipping department, due to carelessness on the part of those employed there. These expense items were largely reduced by taking the proper action. In much the same way another printer found that a great deal of tympan paper was being wasted in his pressroom. His expense records proved the fact, and it was then possible to correct the fault.

Among the many separate expense items which the average printing firm has to contend with are the following: Wages, rent or taxes, insurance, bookkeeping, uncollectable bills, legal service, postage, telephone, telegrams, supplies, traveling, office stationery, shipping, advertising, power, heat, light, local delivery service and depreciation on equipment of the plant. The cost of selling is another important item. Still another important item of expense (and something which is not thought of by some printing firms) is the invested capital per worker employed. According to government statistics the average cost of the capital investment per worker employed is about \$50 a year.

If costs are not accurately classified and frequently studied to find the "weak spots," they may increase to such an extent as to give no profits from the business. ff

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Collectanea Typographica



By HENRY LEWIS BULLEN

Contrary methods justly George applies To govern his two Universities; To Oxford sent a troop of horse—for

why? Chat learned body wanted Loyalty. Co Cambridge he sent books, as well

discerning

Now much that loyal body needed Learning.—Dr. Trapp

In 1714 a library of thirty thousand volumes was bought by George I. and presented to Cambridge University, much to the chagrin of Oxford, one of whose professors expressed the general feeling of his colleagues in the above verse.

* * * Prices of Books

ALL the world knows that at a recent public auction a perfect paper copy of the two-volume Latin Bible printed by Gutenberg in Mainz some time between 1450 and 1455 was sold for \$106,-000. Not a dollar too much, if we consider that the millions of books and many more millions of magazines and newspapers, which have done more than any factor to develop and carry on our civilization, are all the children of this great piece of good craftsmanship-so good, that in the four centuries and more since it appeared no one has ventured the slightest criticism. Its margins are perfect. Its types are appropriate to the sacerdotal character of its contents. It is the daddy of all our typographical books. The fact that its value is appraised so highly is creditable to our times. It is evidence that the superior power and influence on mankind of printing over other arts is being more generally acknowledged. If, in addition to its merit as a masterpiece of printing. we consider the tremendous value to civilization of this demonstration by Gutenberg of the possibilities of the new art he had invented, we shall agree that no other work of man's hands and brains can be more valuable, whether in painting, sculpture or architecture. If there were but one copy of the Gutenberg Bible, would we sacrifice it to save any building in the world-our Capitol in Washington, St. Peter's in Rome, Giotto's campanile, or any other? We would

not, nor would any other appraiser possessed of a philosophically well informed mind.

When rare books are most highly esteemed by buyers civilization is more effective. Take Greece, for instance, which in the time of Plato and Aristotle reached a pinnacle of civilization never excelled before or since, if equaled. Aulus Gellius in his Noctes Atticae (Athenian Nights), written about B. C. 130 and first printed in types in 1496, tells us in his gossiping way that Plato bought a fine pen-made book of which Philolaus was author, for ten thousand denaries. Aristotle, he says, at a later date bought a few pen-made books, of which Speusippus was the author, for seventy-two thousand sesterces. A great book collector of the Middle Ages wrote a book about books, in which, writing about prices, he asks, "How shall the bargain be shown to be dear when an infinite good is being bought?" Solomon had the same idea about book values. He says, "Buy the truth and sell not wisdom." Aulus Gellius tells the story of an old woman who offered nine books, in which the sacred oracles were inscribed, to Tarquin the Proud, seventh king of Rome. She asked an immense sum for them, to which Tarquin replied that she was mad. In anger she threw three of the books into the fire and offered the remaining six at the price of the original nine. When the king again refused, three others were cast into the fire, and the remaining three offered again at the price of the nine. This fury caused Tarquin to succumb to the offer. Thus he bought for Rome the celebrated sibylline books,

a sacred treasure—books that were printed by Gutenberg in Mainz before he printed his forty-two-line Latin Bible, but of which only a leaf or two have survived, these found in the binding of another fifteenth century printed book.

But to return to the Gutenberg Bible. A copy of it, printed on parchment, was sold in Paris in 1470, fifteen years after it was first put on sale, for 2,000 francs, at which time it was said that a good copy of a pen-made Bible would have been cheap for 10,000 francs, printing having brought down the prices of books so remarkably. A certain bishop, writing to Pope Paul II. in 1467, lauds the printing art, by means of which he tells His Holiness, books that formerly cost 100 gulden apiece now cost only 20 gulden.

Caxton, England's first printer, prospered greatly in printing. One of his more expensive books was "The Golden Legend," in two thick folio volumes. He bequeathed fifteen sets of this work to the church-wardens of St. Margaret's Church in Westminster. These were sold at prices ranging from 6s. 8d., 5s. 8d., to 5s. If these prices be multiplied by ten the values according to our currency may be approximated. A complete copy of "The Golden Legend," first edition, is worth today about \$4,000.

In the reign of Richard III. (1452-1485), whom Shakespeare made famous, a law was passed prohibiting aliens from importing books into England, but permitting such importations by the king's subjects who were engaged as writers or limners (making pen-made books), binders or printers. Pen-made books were still in competition with printed books at the



One of the printer marks of Johann Schoeffer (Shepherd), forming part of a title page, only

time. Printing had been introduced into England only five years before this act was passed. In 1534, in the reign of Henry VIII., importations of printed books had grown to such an extent that an act for the protection of "printers and binders of bokes" was passed. In this act it is stated that a great number of the king's subjects had—

given themselves diligently to learn and exercise the craft of printing; that at this day there be within this realm a great number cunning and expert in the said science or craft of printing, as able to exercise the said craft in all points as any stranger in any other realm or country. And furthermore there be a greater number of the king's subjects within this realm which live by the craft and mystery of binding of books. . . well expert in the same, yet all this notwithstanding, there are divers persons that bring from beyond the sea great plenty of printed books, not only in the Latin tongue but also in our maternal English tongue, some bound in boards, some in leather, and some in parchment, and them sell by retail, whereby many of the king's subjects, being binders of books, and having none other faculty wherewith to get their living, be destitute of work, and like to be undone, except some reformation herein be had.

So importations were limited, but to protect the king's subjects who read but did not make books, prices were regulated for English-made books and binding. The binders were thought to be most given to profiteering. Therefore the said act provides, among other things, that-The lord chancellor, lord treasurer and justices, or two of them at the least, from time to time, shall have power and authority to reform and redress such enhancing of the prices of printed books by their discretions, and to limit prices as well of the books as for the binding of them; and that the offenders thereof, being convict by the examination of the said lord chancellor, lord treasurer, and justices, or two of them or otherwise, shall lose and forfeit for every book by them sold, whereof the price shall be enhanced for the book or binding thereof, three shillings and sixpence.

The state of affairs that the act of Henry VIII. was intended to improve was set forth by a writer in 1582, who, in discussing the printing business, says:

In the tyme of King Henry the Eighte there were but fewe printers [comparatively, he means], and those of good credit and competent wealth [mark that!] at whiche tyme and before there was an other sort of men that were writers, lymners of [pen-made] bookes and diverse thinges for the Church and other uses, called stacioners, which have and partly to this daye do use to buy their bookes in grosse [wholesale] of the said printers, bynde them up and sell them in their shops, whereby they well mayntayned their families.

Thus the middlemen came in, and after "well mayntayning their families," managed to put by a little pelf at inter-

vals, which in time formed a capital with which they became publishers and as such, men free from the burdens of an investment in printing presses and types. They also became "of good credit and competent wealth," and the more of this they gained the less was left for the printers. After a while the tail wagged the dog, and the printers had little or nothing to say about the prices of the books they printed. Tempted by the middlemen they fell and, so far as book printing is concerned, approach with bended knee the middlemen to whom they once sold printed sheets "in grosse." Gutenberg and Fust sold the Bible themselves. They were their own middlemen. They didn't put a date on their Bible, but Fust sold one of them in Paris to a methodical purchaser, who noted in one of the volumes when and from whom he made the purchase. That little entry enables the bibliographers to approximate more closely the date of publication of this \$106,000 book, reported to have been sold to a middleman.

The Oath of the Company of Stationers

THE oldest association of printers in existence is the Worshipful Company of Stationers, in Stationers' Hall in London. This is the oath required of a printer candidate for membership or free-manship in that association in the reign of George III.:

You shall Swear to be Good and True to our Sovereign Lord King George; and to be Obedient to the Master and Wardens of this Company, in all lawful Manner: You shall also keep Secret all the lawful counsel of this Fellowship; and all Manner of lawful Rules and Ordinances for the good Ordering of the said Fellowship, ye shall to the best of your Skill Observe and Keep; and to your Power ye shall be Well-willing, Helping, and Furthering, to the good Governance and Wealth of the same Fellowship; and shall not be party or privy in any Counsel or Device that may be to the Hurt or Hindrance of the said Company, or to the Overthrowing and Breaking of the good Laws and Ordinances of the same; but all such Practices. Counsels and Devices you shall disclose to the said Master and Wardens of the Company, and them labour to hinder and break as much as in you lieth. So help you God.

Surely, He Meant Printing

I SAY that the Art is greatest which conveys to the mind of the spectator, by any means whatsoever, the greatest number of the greatest ideas; and I call an idea great in proportion as it is received by a higher faculty of the mind, and as it more fully occupies and, in occupying, exercises and exalts the faculty by which it is received.—Ruskin.

Constitution and By-Laws for an Associated Interest in the Printing Business

SUCH is the title of a twenty-fourpage pamphlet issued in Baltimore in 1898 by John H. Williams and W. Ross Wilson, Wilson, now retired, was manager of the selling house of the American Type Founders Company in Baltimore, and Williams was and is of the firm of Williams & Wilkins Company of the same city. Wilson was the author, and Williams met the cost of printing and circulating. It was a period of deplorable depression in the printing industry. These two men searched for a remedy. They found it in the rules governing the transactions of the associations of fire underwriters, operative in the larger cities. The pamphlet was transmitted to the secretaries of master printer associations; correspondence ensued; and the result was the establishment of several printers' boards of trade, which movement developed that desire for the better business methods that have contributed so much to the present general prosperity. The pamphlet was issued in the same spirit with which Franklin was actuated when he wrote and printed his pamphlet advocating the erecting of a general hospital in Philadelphia. The hospital now exists as one of his monuments. When future historians write of the educational influences which have so greatly improved the condition of the printers, let them not neglect to honor the pioneers, Williams and Wilson. Much might be written in praise of the good work of little pamphlets issued by public-spirited persons, but too seldom by printers. Armed with their types, printers have at hand an easy method of making themselves influential in civic affairs and incidentally showing the power of printing.

Mistakes

HERE is solace for those who make mistakes: "He who does not make, does not make mistakes," and "He who makes, makes mistakes."-Italian proverbs. "The man who makes no mistakes does not usually make anything."-Dr. Phelps. "The man who never made a mistake never did owt."-Yorkshire proverb. When an editor or contributor makes mistakes it is the duty of a better instructed reader to send in a correction. Let this be done in a scientific spirit. It is not given to any mortal to know everything. The more conscientious a writer is, the more grateful he is for corrections. And every reader has the right to dispute any opinion obtruded upon him in print, provided he has paid for the offending publication. Deadhead readers, like deadhead theatergoers, are expected to applaud.

My Sabbatical Year in Europe

Part I.—By HENRY LEWIS BULLEN



e e y - e - s;

HIS was my third visit to Europe. I was there in 1888 for four months; again in 1891 for six months, as part of a journey that took me around the world. There had been also the half-around-the-world voyage which in 1875 brought me from the Antipodes to New York. These, while they had a more or less business intent, had other-

wise merely a sight-seeing and pleasure motive. They were, in fact, apprentice tours, and shortly after the end of the Great War I began to wish to get acquainted with the Old World more thoroughly, perhaps for the last time, and become a full journeyman traveler.

I had acquired a number of good friends in Europe, and had a number of correspondence acquaintances with mutual enthusiasms, all of whom I wished to meet. I also hoped to find in my travels desirable acquisitions for the Typographic Library, the formation of which had been my chief pleasure and occupation of hours snatched from business for nearly eighteen hard-working years. I wished also that my tour abroad would mark my retirement from active work and responsibility in business. With these thoughts in mind, long before the actual aspiration was assured of accomplishment, I began to note down from time to time in an indexed pocket-size book the names and addresses of men I wished to meet, and places and things I wished to see. These places and things I had acquired an interest in through reading about them.

My favorite books are histories, memoirs and biographies. I am by nature an antiquarian. I dote on Roman antiquities more than on any other kind of real estate. Europe has been the theater of great events and the arena of great men, and I wished to actually see the places that existed for me only in bookish memories. In short, I wished to check up on years of reading, and to experience deeper pleasure than mere pleasure for pleasure's sake. Merely seeing things without knowing their historic background would be poor fun for me. Travel, like everything else, requires study to get the most enjoyment

"He who would bring home the wealth of the Indies must carry the wealth of the Indies with him"—in other words, must know what he is after and how to get it. I had, for instance, a strong wish to see Carcassonne, that living relic of the past, which has been owned and lived in by Greeks, Romans, Saracens and Visigoths, and is now the most picturesque city in the south of France. Without a knowledge of its history, I could not have seen, as I certainly did (mentally) as I paced the ancient walls and ascended the watch towers, the hosts of warriors that from time to time during more than twenty centuries had swarmed against the city over the flat lands surrounding the hill upon which the city still stands behind its grim walls, as one race after another took possession and peopled its narrow, winding streets.

I had carried with me for years a haunting memory of a poem by Gustave Nadaud, "I Have Never Seen Carcassonne," about a humble Frenchman of Touraine whose great desire in life was to visit famed Carcassonne. "The priest reasons that ambition is the sin of man; nevertheless, if toward the end of autumn I could take two days, I could die content after having seen Carcassonne." Poor fellow, always something came along to balk his desire. He eventually died with the word Carcassonne longingly on his lips. (That is the most wretched thing about dying—the unfulfilled aspirations that thus meet their final quietus.)

For long I wondered whether I would get to Carcassonne. But it did come about that what the old Frenchman had failed to achieve, I had done, and all the knowledge of it I had acquired by reading was now become first hand and never to be forgotten. We trod the same streets that successive waves of conquerors had trod. We sat in the same theater that had seen, ages earlier, the first nights of the "Electra" and the "Medea," and had afternoon tea on a shaded terrace from which the Pyrenees were on that clear day as visible to us as they had been from that very spot to the Gallic inhabitants in the eighth century of our era, as the Saracen hosts poured through the mountains from Spain on their conquering raid. And we enjoyed our thrills and the antiquities and the farflung view better than those who had inhabited Carcassonne during the stirring centuries preceding the Christian era, because what we saw was really a panorama of the ages made visible to us because of our knowledge, through reading, of the greater phases of the city's history. We not only looked around, but in our mind's eye we reviewed the great past events in which Carcassonne had been a stage property. I have here taken that most ancient city as a text to illustrate how a tourist may best enjoy historic places. They must take a conception of the place with them to make it live its ancient life again and enjoy its present life.

Not all tourists take the necessary study to make their tours worth-while. This reminds me of an incident on the river Rhine. It was a perfect day on which we took the excursion from Mainz to Coblenz in which the greater scenic beauties and grandeurs of that famous river are to be seen. On the steamboat's upper deck we sat at tables with nothing around or above to obscure the view. Near by was an American family -father, mother, and two sons of, perhaps, seventeen and nineteen years of age. The mother had with her a diary on which the lettering "Notes of My Trip Abroad" was visible. No sooner had the steamboat started than the young men, after scuffling for choice of places, stretched themselves on the seats at the side rails and went to sleep, and there remained until lunch time. From the remarks between father and mother it was evident that not one feature, historic or scenic, was known to them, nor any legend; and very soon the mother produced a novel by Jack London and buried herself in it until lunch time. Father kept awake, isolated, gazing on things not understood, minus map or guide book. Lunch was to be had on the lower deck, from which there was no view, or on the tables on the upper deck. Those Americans chose to go below. This group was typical of many American and British tourists, who wander about with no inner light to illumine the sights they have traveled far to see. On the Rhine for many centuries countless people have worked strenuously to create by their acts, legends, history, castles, strongholds and romance which, if known, make a voyage on that river a memorable event.

We first traveled in our car down the west bank from the bridge at Dusseldorf, in the Ruhr, to Mainz. After that we made the water trip up the river, returning on the east bank by railway. On our motor trip we stopped by the way at Cologne and Coblenz and at several villages on the river, all with good accommodations for tourists. Our experiences in these small places were delightful. They recalled to my mind the novels of Auerbach, a popular German writer, whose description of life along the Rhine I now realized (as I could not before living the life) is as clear as if the scenes were photographed from life. I fancied myself a character—a good one, of course—in one of Auerbach's novels, as I lunched or

dined in vine-covered arbors overlooking the stirring river, while vineyards clung to the precipitous sides of the opposite shore and grim castles overlooked the scene. Those who have read and admired the poems of Sir Walter Scott have the same added pleasures as they view beautiful places in Scotland. Thus it was that one memorable experience followed another, with enjoyments that were really dividends of pleasure from an investment of time in study of the literature of foreign countries.

We have no doubt that travel in Europe has its pleasures even to folks of the sort who sailed from Mainz to Coblenz with their eyes shut through one of the finest historic scenes in the world. When they reach a city such folks will rush to shows that are almost as nude and vulgar as are to be seen in New York city, and have "a fine time" of a kind. We had a program. We started with some knowledge of the story of each stopping place, and we hadn't a dull day, or a dull night. We carried the program through completely, only skipping two cities, which was doing well enough, considering that twelve months—which we stretched to thirteen—is really not time enough.

I did not forget that I am a printer; I shall have much to say about printing abroad as we move along. I didn't pine to see printing offices, for that looked too much like the old demon Work I was escaping from. Still, we didn't altogether shun the foreign lairs of that monster. But enough of prelude.

The day came when we knew that our plans were to be realized. Passage was engaged. Passports were secured. We decided to take our car with us—a Buick coupe built for two, with places for trunks and smaller luggage. To the New York garage of the Automobile Club of America we delivered the

car. The next time we saw the car it was in front of a hotel in Liverpool, ready for us to hop into it for the journey across country to London. Had we wished, the car could have been shipped a steamer ahead, and could have been alongside ship as we went ashore. Crating, insuring, shipping, uncrating, storing the crate for the return of car and delivering car to hotel, cost less than \$200. With the club we deposited a sum of dollars sufficient to pay customs duty in any country in which we traveled in event of our selling or otherwise disposing of the car in such country. We received a letter of introduction to the Royal Automobile Club of Great Britain.

On our arrival in Liverpool the agent of the Royal Automobile Club handed us a license plate and a permit to travel in Great Britain for four months without fee. We were given a specially written itinerary of the route to London, and a printed map and itinerary for entering and passing through London to our hotel. Later on we received from the London office a triptych or general license to enter free of duty but upon payment of small fees, all the countries we were about to visit, together with maps, excellent guide books published by the Michelin Tire Company, and letters of introduction to the principal automobile clubs in each country. For those who drive their own, taking one's car over is an economical way of traveling, and far more comfortable and satisfactory than railroad travel. Motor travel in Great Britain and on the Continent is much easier than with us, especially if one speaks other languages than English. Gasoline costs about twice as much as in our country, but, outside of London, garage and repair charges are less. My good helpmate likes driving better than I do, and drives better, so that on me devolved the easy duty of keeping the correct route, with map on knees.

The Utility of Double-Tone Inks

By ROBERT F. SALADE



EADING printing ink manufacturing concerns are now producing double-tone inks in various colors, including special colors known in the trade as sepia, sea green, gravure, reddish brown, photo-green, photo-brown, maroon, purple and blue. These two-tone inks are also called "duotone," "varishade" and "multitone" by the vari-

ous manufacturers, but the well known term, "double-tone," is most used in pressrooms throughout the printing industry.

The utility of special "double-tone" inks is certainly great, as every printer may often make use of such inks in the production of fine halftone printing. By the use of any shade of double-tone ink—sepia, blue, brown, purple, green, olive, etc.—a two-color effect is obtained with only a single printing. And when these inks are utilized in connection with delicate tinted paper the finished result is even more artistic.

Halftone printing in double-tone ink can be done to the greatest advantage on the coated or plated kinds of paper, but the paper manufacturers are now producing special dull-finish art papers which are well adapted to this purpose. These new-style dull-finish stocks come in white, cream, India tint, sepia and other tints. The white, cream and India tint are the most appropriate for the finest work. One of the great American printers is using, with remarkable success, a special make of double-tone gravure ink in the printing of art subjects from halftone plates. This printer generally prefers a double-tone ink of the rich dark brown shade, to work on either a cream-tinted or India tint dull-finish paper. He has found, after

the most careful tests and experiments, that a cream or India tint stock furnishes the most excellent "background" (as to its tint) for double-tone printing in dark brown, sepia or reddish brown. The dots of the halftone plates are almost invisible in this printing. The special double-tone ink is of a somewhat "oily" nature, and as the halftone picture is printed on the paper, each printed dot of the plate receives a tiny "halo" from the oil in the ink. Each halo soon spreads, and to a certain fine degree fills the open space between dots in the printing. This action, in conjunction with the tint of the paper, produces a most beautiful result which can not be compared with ordinary halftone printing.

It is exceedingly important to have just the right screen of halftone for each job in this line of printing. Certain fine art subjects may call for plates having 200 screen. Another subject may require a 175 screen. Halftones of 300 or 400 screen are often used in the reproduction of art subjects. Some subjects are especially adapted to plates having 150 screen. These points can be determined only by long experience.

More Secrets of Success

- "A good turnover," said the roller.
- "Be on the level," said the imposing stone.
- "Use your head," said the mallet.
- "Mind your P's and Q's," said the case.
- "Keep to the mark," said the gage pin.
- "Have a sure grip," said the quoin.

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This department will be devoted to a frank and free discussion of any topic of interest to the printing industry. Nothing is barred save personalities and sophistries. Obviously, the editor will not shoulder responsibility for any views advanced.

European Type Faces, a Menace or Benefit—Which? To the Editor: EAST ORANGE, NEW JERSEY.

As one who is a keen lover of beautiful typography and who has a fervent desire to see American typography develop into the finest existing, I can not but condemn the spirit of chauvinism exemplified in the article entitled "Are We Heading

Backward?" on page 784, February issue, of The Inland Printer.

This article goes on to intimate, if not to make the deliberate statement, that American typography leads the world. This is a "my country right or wrong" attitude that, if persisted in, will result in American typography standing last rather than foremost; besides it is a statement that is open to very grave challenge. I would be the first to admit, I think, that American advertising leads the world in effectiveness, but American printing certainly does not, and there are greater authorities than I who will corroborate my statement.

When the article mentions the simplicity and beauty of the Caslon, Bodoni, Goudy, Cloister and Garamond type faces, it is really arguing against itself, because not one of these is an original American letter. I repeat—not one. Some may say that Goudy and Cloister are originals here, but those may say that who do not know the beautiful old European types upon which these were modeled. And I will follow with the direct statement that the German type faces to which The Inland Printer raises such great objections do lead the world in originality, if not in beauty, and some of them in beauty, too.

If our American type faces are so extraordinarily good, then why, pray, do we find the American Type Founders Company casting the French Cochin series, and why do we find the leading typefoundry of the West-Barnhart Bros. & Spindler --importing such designs as Demeter, Old Dutch and Dresden (all German faces, though not necessarily the best), with perhaps more to follow? And why does John Henry Nash, when he wants to do a really novel piece of work, utilize for that purpose the type face Incunabula, which certainly was not made here? And why, also, is the German face Narcissus finding such great vogue (and deservedly) in that eclectic metropolis, New York city, at the present time? And, also, to controvert the article where it accuses German faces of a lack of simplicity and restraint, why did John Cotton Dana of the Newark Library import a German type face for some of the important library work-Dana, whose typographic severity makes him lean over backward sometimes?

In the very same issue in which this article appeared, we find no less an authority than Henry L. Bullen making this statement:

The renaissance of fine printing in Germany, Austria and France began, as with us, about 1895. It began in Italy later. From the printers in all these countries we have much to learn, especially in the uses of color and in decorative designs in color. Our technique is equal to the best in Europe, but we are less advanced in art and display, and have less genius in design, especially in *original design*. It is true, I think you will agree, that our typographical designers

are followers of certain classic models or fashions. At present they excel in reproducing the spirit of that most admirable period in the history of typographic art—the sixteenth-century French, with something added of Jenson and of Ratdolt's Venetian decorative style. It is very good, charming, distinguished and harmonious with our old-style types, but still imitative. In straight type composition we are not excelled, but our printing, book and commercial, taken as a whole, as done by our better printers, can be improved by studying and following the better European printers. . . . Their (German) exhibits indicate that today Teutonic printers lead the world.

In addition, I may say, as a close student of German printing and typemaking for many years, that as against the very few typographic originators in this country, there are very many in Germany, among whom I might mention Professors Ehmcke, Koch, Steiner-Prag, Tiemann, Wieynk, Behrens, Kleukens, and Mr. Bernhard (who has recently arrived in this country). Furthermore, I will say that these men are far superior to our own for originality. I must repeat that word, originality, for the reason that we are excellent imitators, and that is all. I earnestly request your own frequent contributor, Mr. Werner, to stand with me in this controversy, because he knows that so much of what I say is true. How many times in planning a job wherein I wanted to do something effective, I have ached to have at my disposal some of the famous types which are being used in Germany today! And I do not mean Fracturs or heavy block letters, either; I mean types whose simplicity, beauty and classicism excel our own at their best.

No, dear Inland Printer, as one of your most appreciative subscribers, I nevertheless beg leave to differ with you in this matter. Let us by all means look for novelty; let us not be dried up and satisfied with stagnant perfection. Change is a law of the universe and only the "stand-patter" would attempt to stay it. We have very much to learn from European, and especially German, typography. So let us pick our tutors wherever they may be found so that eventually we may realize our mutual desire to see American typography take a high place in the world.

Samuel E. Lesser.

Try This One on the Slow Pays

Here's a collection letter that is a bit off the beaten track. It can't offend, and yet it has a peculiar, almost irresistible "pull":

Gentlemen: Here is a pin. It isn't an ordinary common or garden variety pin, but a really and truly magic pin. It will relieve you and us of bother and worry if you will use it to attach a check to this letter in payment of the statement enclosed. Please hurry, for we want to use the magic pin on another fellow.

Somehow that last sentence that mentions the other fellow who may be in the same boat with us kind of touches the right spot. We don't know the pulling power of this letter, but on small accounts it should be among the record-breakers, don't you think?

Proper Lighting for Printing Plants

By KIRK M. REID

Engineering Department, National Lamp Works, General Electric Company



N most industrial operations a big majority of the working movements of the employees are made as the direct result of vision. Workmen use their eyes almost continuously, and their movements depend largely upon what they see. In printing plants eyesight is responsible for nearly all the working movements. The unusual im-

portance of good eyesight to a printer is evidenced by the fact that a man with badly defective vision finds it almost impossible to attain the speed and accuracy required of skilled workers in printing plants. Yet a printer with perfect vision who tion was fifteen per cent. It is significant that in these plants the entire cost of the new lighting, including interest on the investment, depreciation, insurance, taxes, current, lamp bulbs and maintenance amounted to an average of only three per cent of the pay rolls. Thus the saving in wages was about five times the cost of the better lighting, without evaluating any of the other advantages. The effect of good lighting on the number of accidents in industrial plants has been studied by the Travelers Insurance Company. Of the 91,000 accidents investigated, the engineer of this company states that more than fifteen per cent were attributable to faulty lighting. Finally, ocular examinations conducted among many thousands



RLM Standard Dome

works under inadequate or glaring illumination is handicapped just as if his eyes were badly defective. The most perfect eye in the world is absolutely blind without any light at all, and while this is an extreme condition, we know from our own experience that we see better when the light is better. This has been verified by a number of carefully conducted scientific tests on vision, which proved that when the level of illumination is raised

from two or three foot-candles,* which is a common value of interior artificial lighting, to ten or fifteen foot-candles, which represents good practice, we see more clearly, more quickly, and with less fatigue.

The results of these tests are just what we would expect, because during centuries of evolution the eye has become accustomed to daylight levels of outdoor illumination, which are sometimes as much as 10,000 foot-candles on a bright summer day and seldom fall below 50 or 100 foot-candles. If we provide a great deal less light than this minimum daylight amount, we force our eyes to function under unaccustomed conditions

These scientific tests on the effect of light on quickness of vision, clearness of vision and visual fatigue are of interest as indications of the benefits to be obtained by proper lighting in printing plants. First, quickness of vision means greater production and fewer accidents; second, clearness of vision means fewer mistakes; and third, freedom from visual fatigue means that the workers are not forced to slow down toward the end of the day, and also that there is much less likelihood of the development of permanent defects of the eye.

These benefits of proper lighting are not theoretical or imaginary; they have been proved. Careful tests in a wide ing was substituted for poor the average increase in producvariety of industrial operations showed that when good light-



Prismatic Glass Reflector



Glassteel Diffuser

of employees in factories indicate that over half of the industrial workers of today have defective eyesight. This condition represents a most serious economic loss, not only to the employee but to the employer as well.

A recent survey of several hundred typical industrial plants disclosed some interesting facts about artificial lighting in factories. In nine per cent of these plants the lighting

was excellent, in thirty-two per cent it was good, but in fiftynine per cent of the cases better lighting was needed. Almost without exception, in those plants needing better lighting the management gave no personal attention to the lighting, although admitting that it was an important matter. This managerial indifference was, no doubt, directly responsible for a great deal of the poor conditions. In those plants having good lighting, however, there was no indifference on the part of the executives. Here are the reasons, as given by the executives themselves: In seventy-nine per cent of the plants good lighting had definitely increased the production; in seventy-one per cent it had reduced spoilage; in fifty-nine per cent it had decreased the number of accidents; in fifty-one per cent it had improved discipline; and in forty-one per cent it had brought about a general improvement in hygienic conditions. These statements carry a direct message to printing-plant executives.

Fortunately, no radical measures are necessary to obtain good lighting for a printing plant. During recent years a great deal of progress has been made in the matter of providing good daylight in factories of all kinds. Most of the larger printing plants have spacious windows which admit plenty of daylight, although many of the smaller plants are not so equipped.

Even in a printing plant having excellent daylight, best results can be obtained only when the deficiencies of daylight are met with adequate artificial illumination. It is well known that printers have their full share of rush jobs, resulting frequently in overtime work. For this reason artificial lighting

^{*}One foot-candle is the illumination you would get on a surface one foot away from a candle.

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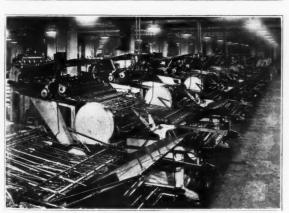
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ypiestries. ting ftynost the ing. nanor a good the ives ghtper had had ught hese ives otain reat good ting ight, best light nown freating is of unusual importance in printing plants, yet it is regrettably true that the average printing plant has artificial lighting that is unquestionably poor. The printers are usually rather forceful in saying that such is the case, and the executives themselves are of the same opinion. Still they hesitate to invest in a new lighting system, usually for one of three reasons: They do not own the building, they are considering moving to a new location, or their lease is about to expire. In spite of this apparent likelihood of an early move, it is probably true that printing plants actually do change their locations no oftener than other businesses of a similar magnitude. Meanwhile they continue to operate under the handicap of faulty illumination. whereas it is often the case that a careful analysis of the reasons for changing location shows poor lighting to be one of the principal causes of dissatisfaction. A good system of artificial lighting eliminates this reason for moving, and will prove to be an excellent investment.

There is nothing complicated about the lighting requirements of printing plants. There should be an adequate amount of light to carry on the various operations, it should be distributed fairly uniformly, and it should be free from "glare."

The first thing to keep in mind is that a good reflector should be installed wherever there is a lamp bulb. A good reflector does two things. It takes most of the light that was formerly being wasted on the ceiling and side walls, and directs it down onto the work where it is wanted. Certainly that is worth doing. And next, a good reflector partly or entirely conceals the lamp bulb from the workmen's eyes. You know that after glancing at the bright sun you can't see a thing for several seconds, due to the blinding effect of the glare. If you look right at a bright lamp bulb it is hard to see for a while afterwards, too. Now a good lighting system makes it easier to see—not harder; so the reflectors must prevent this objectionable glare, besides directing light downward onto the work.



Reflectors which do a good job are not hard to get, and they are not expensive, either. About five years ago the reflector and lamp engineers got together and standardized on a general utility reflector for industrial lighting. This reflector, called the RLM (Reflector and Lamp Manufacturers) Standard Dome, is now made by a number of manufacturers and provides good lighting.

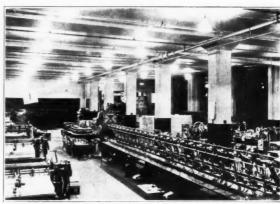
Recently another standardized reflector of still better quality, the Glassteel Diffuser, has been placed on the market. This is somewhat similar in exterior appearance to the RLM dome, the chief difference being that in the Glassteel Diffuser a white-glass globe completely surrounds the lamp bulb and that provision is made to direct some light to the ceiling. This latter reflector is used in a number of printing plants where the best lighting is wanted.

Another efficient type of reflector is made of prismatic glass. Like the Glassteel Diffuser, this reflector directs a sufficient amount of light to the side walls and ceiling to create an air of cheerfulness and good light in the shop. In general it will be found to give better results in a pressroom or bindery than in a composing room.

In the composing room the best light is needed at the type cases, the stones and the keyboards of the machines. Throughout the rest of the room a relatively lower degree of illumination should be provided to avoid eye-strain, to insure a cheerful atmosphere and to permit easy movement around the room.

Good general lighting over the whole room is provided by RLM domes with 200-watt white-bowl Mazda C lamps, or preferably Glassteel Diffusers with 200-watt clear Mazda C lamps, mounted about ten feet above the floor and spaced about ten feet apart each way. A light of this same kind should be mounted about four feet above each stone, frame, etc. In many cases this special light will be one of the lights in the general system, merely lowered a foot or two, but sometimes





Views of the Plant of the Penton Press, Cleveland, Showing Effective Lighting in Various Departments

an extra one must be put in. Local lights for the keyboards are standard equipment on monotype and linotype machines. Lamps of the inside-frosted type should be used in these local lights.

When a large press is running, the best light is needed at the feed and delivery ends, but fairly good illumination is required over the entire press to permit repairs, adjustments, makeready, changing of rolls, etc.

Good lighting for a comparatively short press is obtained by mounting an RLM dome with a 200-watt white-bowl Mazda C lamp, or a Glassteel Diffuser with a 200-watt clear Mazda C lamp, over each end of the press and close to the ceiling. For a press whose length exceeds ten or twelve feet, additional lights of the same kind should be placed between the two end ones, so that they are spaced six to eight feet apart.

Wherever colorwork is done on a press the artificial light should be about the same color as daylight, especially at the delivery end of the press. This color of light is obtained by using Mazda Daylight lamps with the Glassteel Diffusers, or bowl-frosted Mazda Daylight lamps with the RLM domes. This does not involve any change in the location of the outlets, but in order to provide the same amount of light the Daylight lamps should be the next size larger than recommended for clear or white-bowl lamps.

In order to provide light for examining the rolls and bed plate of a flat-bed press, where the light from above is cut off, small angle reflectors fastened on each side are very good. Fixed local lights of good design are preferable to extension cords for such applications, but extension cords are sometimes indispensable, and provision should be made for them.

All the finishing operations are important to the appearance of the work, and good light is correspondingly important. As the machines used for cutting, trimming, folding, punching, gathering, stitching, covering, etc., are comparatively small, uniform illumination over the entire working area is the most satisfactory. The lighting system should consist of RLM domes with 200-watt white-bowl Mazda C lamps, Glassteel Diffusers with 200-watt clear Mazda C lamps, or prismatic glass units with 200-watt lamps, mounted about ten feet above the floor and spaced about ten feet apart each way.

The foregoing recommendations on the mounting height and spacing of the reflectors have been based on a ceiling height of eleven to thirteen feet. Most printing plants fall within this range, but where the reflectors can be mounted higher they can be spaced farther apart without sacrificing uniformity of illumination. If this is done, it is obvious that higher wattage lamps must be used in order to obtain the desired level of illumination. As an example, if the reflectors are mounted twelve feet above the floor they can be spaced about thirteen feet apart, and 300-watt lamps should be used. And if a high ceiling permits a mounting height of fourteen or fifteen feet the reflectors can be spaced sixteen to seventeen feet apart and 500-watt lamps should be used.

The success of any lighting system depends to a great extent upon the regular use of two things: first, white paint; and second, soap and water. In some cases, painting the ceiling and upper side walls white increases the level of illumination on the work as much as thirty per cent. This assistance applies to the natural lighting as well as to the artificial; and from the lighting standpoint alone it pays to repaint the interior of a printing plant every two or three years. A film of dust and dirt on a lighting reflector or a window pane may absorb a quarter or a third of the light. This serious loss is avoided by the use of soap and water at intervals of a month or two.

المرابعة المرابعة

Type faces express the spirit of advertising as sincerely as the human face expresses the character of an individual.—

Palmer & Oliver, Incorporated.

Properly Made Quotation Marks By Arthur H. Farrow

As all printers know, inverted commas are used for "opening quotes," and apostrophes for "closing quotes." The making of "opening quotes" by inverting commas has always been the accepted practice, and if one has studied the history of printing, the reason for this needs no explanation. The best that can be said of this method is that it is a makeshift one.

Times have changed, and anything that tends to uplift the standard of typography should be carefully considered. A quotation mark is, perhaps, a small matter—but perfection comes largely from paying attention to the minor details.

Two methods of forming "opening quotes" are shown below, and, we think, no typographer will question which of the two is the better looking:

"Wrong"

"Right"

Some typefoundries are supplying characters for both single and double quotation marks made in the proper manner, with their new faces, and it probably will not be long before they will supply them with all fonts.

Regarding typesetting machines, one wonders why the inverted comma was ever used for the purpose. A matrix can not be inverted, so it was necessary to make a special character and give it a place on the keyboard. One is at a loss to understand why the right and far-better looking character was not adopted.

The difference, of course, is not so noticeable in the small sizes of type, but in the larger sizes it is very conspicuous. The inverted comma never matches the "closing quote" and in many fonts will not line up. In type faces of the lining variety like the popular Copperplate Gothics, for instance, it is impossible to line up the inverted commas with the apostrophes, and the type line below shows quite forcefully the result one gets — certainly not a very desirable one:

"TYPE"

We feel sure that now this matter has been pointed out steps will be taken both by the typefoundries and the manufacturers of typesetting machines to inaugurate this reform. It is bound to be done sooner or later, so why not now?

9. Bernard Shaw on Typography

This eminent litterateur, who seemingly would entertain any opinion but an orthodox one, is quoted as saying recently: "I always use the largest type possible set solid. What people demand is not larger type, but leaded lines. Against this I argue that what tires the eyes in reading is not the black on the page (the letters), but the white (leads). I wonder how many of the people who are so pernickety about their eyes do as I very carefully do; that is, write and type on green paper, never on white. When greater contrast is convenient, I use yellow paper. When I write in full sunlight in the open air, I use strongly tinted green spectacles, and on other occasions light tinted ones. If books were printed, as they should be, on a definitely green or yellow (not 'toned') paper, the relief to bookish eyes would be enormous. . . . The horrible white margins to our engravings, and the equally ugly bands of white between the lines in heavily leaded type, are simply collars and cuffs, fronts and spats and slips applied to pictures and books."- N. J. WERNER.

How Printers Advertise Their Own Wares

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ply ires OGER WOOD, in his splendid article on "The Printer's Own Advertising," in the March INLAND PRINTER, said: "The printer has many marked advantages over other industries when it comes to advertising; he is equipped to produce his own advertising economically and well, and his known market is easily defined and classified. The printer can search for his prospects by the simple process of elimination." ¶ As in some other industries, the house-organ of the printer has become a valuable publicity medium for his business, if it is "produced economically and well." As a medium to create good will, it would be hard to find its equal. By its editorial contents it may by suggestion, if not directly, create in its reader's mind a high esteem for its publisher, and by its makeup and general appearance it may also, again by suggestion, create a desire in the reader to possess printing of the same grade and quality. But this means, on the other hand, that a printer's house-organ must carry with it proof of superior craftsmanship. Otherwise it would be money entirely wasted. That's the reason why a printer should never attempt to publish a house-organ unless he is qualified to make it a masterpiece in every respect. ¶On the following pages we are showing some samples of printers' house-organs which, measured by this yardstick, have been found to meet the requirements of the exceptional, both in editorial contents and typographical makeup, and in other features. The specimens we have reproduced were well printed on appropriate stock, bearing in most cases the unmistakable signs of careful, painstaking

craftsmanship. Study them carefully and profit by their lesson.

OF BUSINESS-GETTING IDEAS FOR CANADIAN BUSINESS MEN SOME OF THE INTERESTING ARTICLES IN THIS ISSUE: THE HERALD PRESS A MAGAZINE FULL The Trend of Business Imported and Domestic APHI Copyright, Canada, 1923, by The Use of Color Wasted Fuel MONTREAL AUGUST 1000 -DIGITS

Impressive and dignified cover design of the publication of The Herald Press, Montreal, Quebec, which has for many years been one of the best house-organs published by printers. Original printing is in red-orange and black on white antique laid stock.

ONE DOLLAR A YEAR

TEN CENTS A COPY

DOWN SOUTH-WHERE WINTER IS SUMMER

and able to join the caravan on its way to Florida and other southern resorts where winter is summer. Let's lands assumed such vast proportions. It indicates an modities have climbed to the sky and the multitude is at the leading resorts. These are available in many of of arrivals. Some of the department stores in the East wish them God-speed and good luck, even though are shivering with the thermometer hovering around zero and the coal strike Never in the history of the country has the annual winter rush to the southon its way to spend the profits and dividends. Je What an excellent opportunity to reach homefolks in the south ing apparel for these resorts. Perhaps you can put this thing over in time to replenish the wardrobes of some of them before they make their traveling reservations. If not it will profit you to secure the hotel arrival lists the newspapers of the southern resorts and some may be obtained from the society papers and published lists bless those who are already blessed era of unbounded prosperity. Stocks, bonds and comwith direct-mail literature pertaining to suitable wearmaintain special direct-mail service of this nature, and we poor mortals at home still remaining unsettled.

to large proportions. will improve your in many instances the business has grown dressy sport models light and airy—illusable wearables and sales in Rajah Jersey, trating the fashionfolder in gay colors



Each issue of McMillin Muxings, house-paper of the James McMillin Printing Company, Pittsburgh, Pennsylvania, is in different format hypographical style, a very good plan, it seems, for the printer to follow. The initial word of every article in this number was enphasized as shown above.

Impressive and dignified cover design of the publication of the Herald Press, Montran, Quebec, which has for many years been once of the best house-organs published by printers. Original printing which has for many years been once of the best knowns on white antique laid stock.

Figure 1889 of an attention manages more pepting in a parameter series of plan, persons have no managed by the series, for the printer to follow. The initial word of every article in this number was

emphasized as shown above.

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used by the man who cuts the paper.

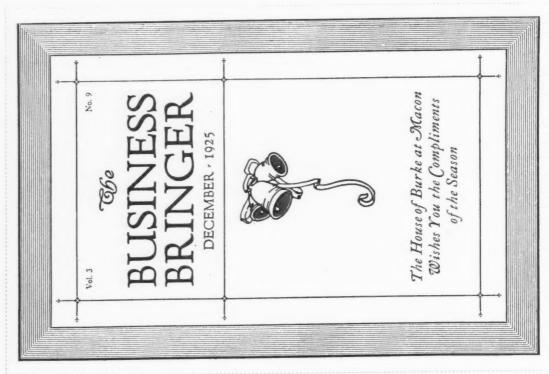
About Cutting Paper Stocks IT TERE we tell of a few of the many tricks LL Certain kinds of paper stock should be cut with the grain. To insure good workmanship and a smoothly finished job, paper should be 25x38. Nine goes into thirty-eight four times with two inches to spare. Twelve goes into twenty-five twice with one inch to spare. Two trimmed on all four sides. Let us illustrate here: A printing order calls for one thousand sheets 9x12 inches. This stock will cut from a sheet twenty-five sheets, exact count, but we will take ten more 25x38 sheets, allowing eighty 9x12 inches—the total paper length. Clamp the paper tight. Pull the lever. Slash goes the knife. Now times four equals eight-hence we get eight 9x12 sheets from one 25x38 sheet. This is the pieces for spoilage, human carelessness and also and forty pieces of paper 9x25. We adjust the gauge to 12½ inches and cut. This gives us one big pile of stock 9x12½ inches. It has been This calculation will require one hundred and human cussedness. We now set the gauge to nineteen inches, which is one-half of thirty-eight We set the gauge to nine inches, push the paper pile to size, throwing the one inch waste into the paper baler. We now have five hundred good old game of gozinta, taught in every school. we have two piles of paper, each pile 19x25. back against the gauge and cut again. This cut leaves one pile 9x25 and the other pile 10x25. We set the 9x25 pile aside and trim the other * The said the said the said the said the TYPO GRAPHIC We Very Respectfully

Dedicate this Good Number of Typo Graphic to the critical Coper Oswald Cooper about the changing attitude toward a little humor now & then in advertising In this issue we tell how paper is cut; praise the noble art preservative of arts; comment on the innate cussedness of people who are born tired and chortle LEADING TYPOGRAPHIC HOUSE ORGAN THE WORLD'S Ben with which Ben with

The house-organ of Edwin H. Stuart, Incorporated, Pittsburgh, Pennsylvania, is always refreshingly different in its typographical treatment. Above are shown the cover and a text page from a recent issue, for which the Cooper Old Style face was used throughout. The cover is in light blue, dark blue and brown (rule border only) and the text pages are printed in black and light blue.

\$ a-

PAOR THREE



An unusually effective border characterizes the cover design of the Christmas issue of the house-organ of the J. W. Burke Company, Macon, Georgia, for which the Christmas ornament is appropriate. The crossed-rule border of the text page is likewise symbolical of the season, the issue being printed in black and red on white antique paper.

THE BUSINESS BRINGER

A Twelve Months Wish

Progress intends to broadcast its December issue without Santa Claus, pictured at his usual packtoring job? Huh! Indeed, sometimes we are tempted to feel that Santa needs the

advertising!

Not at Christmas, of course. Not any more than you need advertise sugar in canning season. But it seems that we bear down so much on Brotherly Love in December, and tend to lose sight of it around March or April! We have always felt that Christmas is rather a marter of heart, with gifts merely serving as tokens, not values. And so, as THE BUSINESS BRINGER wishes you a "Merry Christmas", it is not only a December wish, but a spirit we want to continue in thought and action throughout the year.

Evolution

Said a monk, as he swung by his tail,
To the little monks, female and male,
"From your offspring, my dears,
In a few million years,
May evolve a professor in Yale."



DECEMBER 1925



DECEMBER, 1925

Getting Out a Catalog

DUR catalog, to be a selling document, should be more than a dictionary of your merchandise. Its power to command interest depends on several factors, the least of which is your merchandise, for a chance to buy your goods is likely a very common opportunity among those you desire to sell.

Diamonds might find buyers if displayed in a coal scuttle, but we doubt it, unless perhaps offered at discounts demanded by articles thought so little of as to be so displayed. Advertising of some sort precedes most sales, and the sales possibilities of your catalog are wrapped up in your ability to utilize the powers of advertising in behalf of your wares.

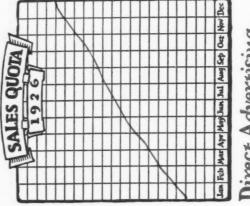
You know your diamonds, and you may know printed advertising. Our job is to know the latter and to apply its principles to the selling of your diamonds by means of your catalog.

The best advice on most anything is to be obtained from those who know basic principles and low to

The best advice on most anything is to be obtained from those who know basic principles and how to apply them to problems, without the bias of a too close contact. To your diamonds you cannot be too close; you can be too close to them to be able alone to advertise them properly.

You employ a surgeon to fix you up because he has patched up many bodies like yours, and not because

That all tastes may be satisfied, the cover and a text page of the effectively named paper of the Pierce Printing Company, Fargo, North Dakota, are shown. The cover is in the "modern art" style, as is also the head for the initial text page, the remainder of the paper being of an especially dignified style. The original cover is in orange and violet on light brown paper.



Direct Advertising can help

REINPROOF



Their advertising mediums have their advantages — their particular fields, but Direct Advertising has certain advantages which are not possessed by other types of mediums.

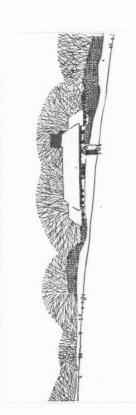
To be specific, Direct Advertising is more direct, as its name states, than most other forms of advertising. When the list of names is carefully selected it will go directly to the customers or prospects who are most likely to be interested in buying the advertised commodity. Waste circulation can be reduced to a minimum. Its circulation can be controlled. It can be expanded, contracted, condensed or extended at the pleasure of the advertiser. Direct Advertising can deliver a message to a selected list of ten men in each city of 1000 population, or it can direct your message to all having incomes of \$5000 or more. Through the mails Direct Advertising can talk to those in the hardware, grocery, drug business, or appeal to the wholesalers or to retailers.

Direct Advertising is the medium to reach definite classes or kinds of buyers. It is also a medium for covering completely a clearly defined section or territory. Its circulation of known quantity and quality is under the advertisers control. It is a finite medium.

WHEN DIRECT ADVERTISING IS
NEEDED THERE IS NO SUBSTITUTE

Cover and text page of an especially fine issue of the publication of the Rein Printing Company, Houston, Texas, which, by the way, is always good. This issue was printed in orange and black on white antique paper of fine quality, and combines beauty with dignity to a surprising degree. The cover is decidedly effective in consequence of the illustration of the graph.

on white antique paper of time quality, and combines beauty with dignity to a surprising degree. The cover is decidedly effective in consequence of the illustration of the graph.



McMillin Meusings

DECEMBER - 1925

The cover of the publication of the James McMillin Printing Company, Pittsburgh, Pennsylvania, illustrated above, is interesting and appropriate for the holiday season by reason of the effect of snow given by the "white" foreground in combination with the illustration. Printing was in green and red, of course.

SALESMANSHIP

Direct and By Mail



The lettered name line of the organ of The Fiske Printing Company, Marlborough, Massachusetts, is crude and yet the page has a certain considerable distinction because it is quite different from the customary house-organ cover design. Printing was in black and gold on India tint antique stock.

BRISTOL'S HUSTLER



APRIL 1924 Published by
The S. A. Bristol Company, Printers and Bookbinders
Cheyenne, Wyoming

The treatment of the cover shown above is especially effective on the original 4½ by 6 inch page where a more conventional typographical design would be too weak. Original in deep blue and yellow on blue paper. By The S. A. Bristol Company, Cheyenne, Wyoming.

Vol. 15 FEBRUARY - 1926

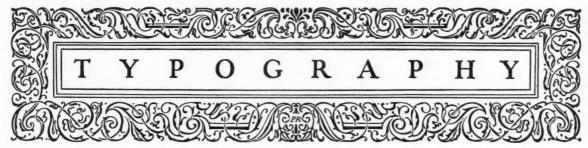
The NEEDLE

Edited by the Staff Issued every month by YOUNG & MCCALLISTER · INC.
who maintain a Complete Printing Service for Advertisers
at Pico & Sentee Streets · Los Angeles · California

From Chaos to Classic

ranged, however, have within them the potentiality of vast power. The orations of drivel or classic-whether you move an army to furious action, or an audience to tears, or letters, crude and rugged letters, dainty letand fashions. Yet as arranged on the cover they mean nothing - they confuse rather than direct. These same letters, properly ar-Cataline can be written in the same twentysix letters. All of the plays of Shakespeare, portraying the gamut of human emotion, have used only these same twenty-six letters. Whether you get out of these letters chaos, THE jumble of letters on this month's cover 1s a confusing chaos. There are thin letters, fat letters, heavy letters, sloping ters, classic letters—letters of divers forms

The Needle, of Young & McCallister, Los Angeles, California, has been maintained at a high degree of excellence for a longer period perhaps than any similar publication in the printing field. The initial text page shown above is only representative.



By J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

When Advertisements Are Just So Much Space

The possession of a linotype machine should be an incentive as well as an aid to better newspaper typography. Too frequently, however, we now see evidence to the contrary, in no sense attributable to the machine, but in spite of it—in fact,

in every case due to a lack of knowledge or a "don't care" attitude on the part of the possessor. What follows is a protest against a quite too general practice, in connection with which there come to the front a few points on the design and composition of advertisements, which, however, have a still broader application.

When, in former years, the average small-town publisher had no machine to set his body matter and a rush of advertisements would come in, there was only one thing to do-set them up, whether or no, right or wrong. Along came the linotype, cutting composition time to a fraction and giving, it would seem, the necessary time to set the advertisements in a workmanlike manner, and though the condition should have been eliminated, it persists. The trouble is that many give too much thought to the almighty dollar and not enough to their honorable craft, and, although they don't know it, they are losing many dollars because their advertisers have no occasion for a showing of enthusiasm over the results that are obtained from their advertising.

The multiple-magazine linotypes are a godsend to the printer and publisher. Whole page advertisements—the display as well as the body—can be set on one of these machines—and in handsome and harmonious faces. But because there are linotypes that are fitted for this work it does not mean that all linotypes are.

However, hearing and reading so much about all-slug composition, small-town publishers here and there have caught the fever, and to set the body of as many of their advertisements as possible they are using model "threes" and "fives"—maybe

"ones"-which are fitted only for body composition. Therefore, every day we see advertisements set in the eight or maybe ten point body letter where twelve, fourteen or even eighteen point type seems required. Sometimes -yes, often-the perpetrators of these advertising abortions know that they are wrong. Realizing that this body type is of wholly inadequate size for the text matter of their advertisements, they often set the body of the advertisement wholly in capitals, which, although bulking out the matter, makes a bad matter worse. Every one knows, or should be able to see and learn, that a mass of capitals might almost as well be a mass of hieroglyphics so far as the reader is concerned. If advertisements are not inviting and do not look easy to read they will not be read, and if they are not read the advertiser will not get results. If he doesn't get results, how in Sam Hill can the publisher expect to increase the volume of his advertising?

There is no excuse whatever for an advertisement like Fig. 1. It is laid out and set in such manner as to suggest to the advertiser that he is taking more space than he needs, when it might have been set to fill the space comfortably (without crowding). It is, moreover—and what is worse—so laid out and set as to make it almost certain that the advertiser will not hear from it. It might have been made

Mt. Shasta Hardware and Supply Co.

ALLINGHAM ESTATE

We supply the many beautiful homes of the Mt. Shasta Region with Hardware, Plumbing and Heating Estimates cheerfully given

Automobile Accessories - Fisk Tires.

much more productive of results, at the same time giving the suggestion that the amount of space was justified. The proper handling would open to the publisher two avenues to profit. As a matter of mere consistency, too, the arrangement of type should bear the correct relationship to the area occupied. Proportion should be regarded. White space is very fine, but there can easily be too much of it, as in this instance, which, believe us, is not a rare exception but representative of hundreds that pass the desk of this writer every month. There must be some semblance of proportion in all things, in the

whiting out of an advertisement the same as in the relationship of type to space—and everything. We must remember, too, that it is better to have a minimum of white space with type of proper and legible size, than more white space with type that is too small or so crowded as to be difficult to read. White space should facilitate reading rather than by its too extensive employment so condense the type as to make it inconspicuous or apparently hard to read.

This advertisement (Fig. 1) should never have been set on the machine; indeed there is so little copy as to make the compositor appear lazy and the publisher without pride in his craft. When time becomes so precious that the use of the machine must be resorted to for setting so little matter, there is surely enough business to justify more help, or overtime, to do the job right.

If one wishes to use the linotype for advertising composition he should get a linotype that is suitable, and he should also get the proper sizes of matrices.

Not only has the text matter of this advertisement been set wholly too small, as stated, but the paper's body letter has been used for the final line, plainly a display feature—because the articles are merely named. In fact, as indicated by the resetting (Fig. 2), there is shown to be an adequate amount of matter to fill the space comfortably and give it the effect of being justified, while making the display

seem alive and full of pep. One set of tires sold as a result of this advertisement would make the advertiser enthusiastic over the result, but who will say that any one will read it just because the name of the company is at the head of it? No one! There is nothing about it to cause any one to read it.

The publisher or printer who doesn't take an interest in advertising and study it will never get very far. If he can not sell advertising from the point of view of its benefits to the advertiser, if all he can do is "pass the hat," he will never get the maximum of his possibilities. The time is fast approaching when the local paper will no longer be considered something that must be supported by the merchants. Like the merchant, the paper must deliver the goods. The point of this item is an aid in that direction.

The Price Cutter

A familiar and much used phrase among a few printing buyers—a popular canvass sales argument of a lot of printing salesmen—one of the big reasons why printing is a highly speculative business—the battle cry of the price cutter: "Just as good work for less money"—and somehow they seem to be able to convince some buyers of their ability to live up to their promises. Just as in the old days you came in contact with the salesman who tried to push an unadvertised commodity in

place of a standard article, and who would tell how it could be sold for less because a lot of money was not spent in advertising, so in this present day the cut-price salesman uses the same argument, telling of the small overhead, of the absence of this, that and the other thing that goes to make reputable printers' prices so high, and, as we said before, he gets the business.

To those of us who know how these fellows operate, and know of the dissatisfaction and disappointment that follows in their wake, there is some consolation in also knowing that given enough rope they will soon hang themselves. True—that during the hanging process the morale of the printing industry is shaken, but one by one buyers of printing are being fed up on "bargains."

About a year ago, a printing salesman associated with one of the largest printers on the Pacific Coast, decided to go into business for himself. Through his connection with this firm he had about fifteen or twenty large accounts the volume of which ran about \$75,000 a year. This man was an aggressive, capable salesman, and through his efforts and the efforts of his firm he was rendering these customers a good service; they were thoroughly sold on the salesman, as well as on the service and quality they were receiving from his house. The decision to go into business for himself was quite apparently brought around by the fact that he had come into an "inheri-

tance" of about \$25,000. This salesman approached each one of his customers and told them of his intentions. Much to the salesman's surprise, they seemed none too anxious to switch. In fact, the majority of them flatly refused. Then he lost his head. He told them wild stories of the enormous profit his firm was making; he spoke of its immense overhead and its advertising appropriation, etc. And after he had torn down the good will and prestige of his old firm, he told these people he planned to do their work for ten per cent less than they had been paying.

To make a long story short, he got most of them to change, for he was a good salesman and they had every reason to believe he was sincere and capable. They took him at his word. In less than a year's time he has lost all his money and has gone into debt. The usual end of price cutters.—The Informant.

Automobile Accessories

FISK Tires

We supply the many beautiful homes of the Mt. Shasta Region with *Plumbing*, *Heating* and *Hardware*.

Estimates Cheerfully Given

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MT. SHASTA
HARDWARE & SUPPLY
COMPANY

[ALLINGHAM ESTATE]

Fig. 2

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Cobden-Sanderson as a Craftsman

By Zoe Reeves



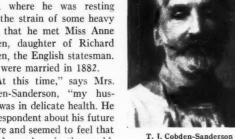
QUAINT figure, a dignified figure, very English, very alert, with a fluff of white hair escaping from under a lace-swathed hat; that was Mrs. Anne Cobden-Sanderson, of London-lecturer, widow of T. J. Cobden-Sanderson, founder of the Doves Press and Bindery, as she appeared at the luncheon of the Chicago chapter of the

American Institute of Graphic Arts on February 19. She brought with her the inspiring life story of a practical dreamer, whose goal was "the creation of the book beautiful."

To go back a bit into the history of this noted English bookbinder and printer, Cobden-Sanderson, we find that he was educated at Owens College, Manchester, and at Trinity

College, Cambridge, and that he had first intended to take holy orders. In 1871, however, he was admitted to the bar and practiced law for a number of years. It was on a visit to Siena, where he was resting from the strain of some heavy work, that he met Miss Anne Cobden, daughter of Richard Cobden, the English statesman. They were married in 1882.

"At this time," says Mrs. Cobden-Sanderson, "my husband was in delicate health. He was despondent about his future welfare and seemed to feel that he had no place in the world.



Then came the revival of arts and crafts, and it seemed that we were going to start anew." Cobden-Sanderson was at this time forty-three years old and had never used his hands in creative work.

It was at a supper party one night at the home of the William Richmonds that his future was decided. There were gathered together a number of artists and lovers of artamong them Burne-Jones, and William Morris and his wife. And Cobden-Sanderson, anxious to take his place in this circle, asked his great question, "What can I do with my hands?

It was Mrs. Morris who answered. "Why don't you become a bookbinder?" she asked. "There are none in our set, and I wish you would start." So his problem was solved. He went to De Coverly, a well known bookbinder, and after some preliminary arrangements he became De Coverly's pupil. In six months he had learned a craft, the term of apprenticeship of which is usually seven years. He began by binding books for his friends. They complained about the cost, but with sympathy for the workingman he determined to ask a good price.

"He would not cheapen labor," and Mrs. Cobden-Sanderson stresses this point firmly. "Instead, he would make the laborer worthy of his hire."

His wife assisted him in those first years with his work. She sewed the books, but the head-banding, a task usually performed by women, Cobden-Sanderson handled himself. His materials, too, he insisted, should always be the best, so there was excellent quality in the paper, and even in the paste and the thread that were used.

In the meantime, William Morris had opened the Kelmscott Press and, in need of some one to bind his books, he sug-

gested that Cobden-Sanderson do this work. In 1893, then, the Doves Bindery was established at Hammersmith, and Cobden-Sanderson did no more books personally, but devoted his time to superintending the work of several assistants in the bindery and planning the designs for the volumes that were to be issued.

The text of every book was read and studied in order that, in keeping with his ideals, the physical form of the work might become "a shrine" for the message that was on its pages.

In one of his essays, Cobden-Sanderson has this to say about bookbinding:

A well bound, beautiful book is neither of one type, nor finished, so that its highest praise is that "had it been made by a machine it could not have been better." It is individual, it is instinct with the hand of him who made it. It is pleasant to feel, to

handle, and to see; it is the original work of an original mind working in freedom simultaneously with hand and heart and brain to produce a thing of use, which all time shall agree ever more and more also, to call "a thing of beauty."

William Morris died in 1896 and the Kelmscott Press was closed. He had left, however, to the little community the heritage of his matchless idealism. In 1900 Cobden-Sanderson founded the Doves Press and for sixteen years "carried on" in the making of the "book beautiful." The aim of the Doves Press, itself, was to



adapt typography to the various forms of literature-prose, verse and dialogue. The complete work, its important divisions, were considered in the typographical layout, and emphasis was laid on simple arrangement rather than on elaborate ornament and decoration. In all, about forty books were produced, among them the Doves Bible. This magnificent work has been called the finest achievement of English printing.

In 1916, with the Great War and the difficulties of selling books, the Doves Press was closed, and the Doves type was consigned to the river Thames on whose banks the Press was located for those sixteen years. Cobden-Sanderson died in 1922, at the age of eighty-two years.

"Cobden-Sanderson put all that he could of himself into his work," said Mrs. Cobden-Sanderson, in closing. "To him the binding of a book was more than mere manual labor.

Just how much the printing and binding of a book meant to Cobden-Sanderson is perhaps best expressed in his own words on the occasion of his last visit to the United States:

When I print a book or bind one it is because I have a message in my soul which I am impelled to give mankind, and it comes out through my fingers. Other men express their messages in different media-in stone or on canvas. I have discovered that the book is my medium. When I bind and decorate a volume I seem to be setting myself, like a magnetized needle, or like an ancient temple, in line and all square, not alone with my own ideal of society, but with that orderly and rhythmical whole which is the revelation of science and the normal of developed humanity. Regarding inconsistencies in my work-there is no explanation. That is because each piece of work represents me at the time I do it. Sometimes it is good and sometimes bad, but in any case it stands as the expression of myself at the time I did it.

Good Composing-Machine Spacing

By WALTER B. GRESS



OT over a decade ago machine composition was deprecated more or less by the quality printer, on the ground that good spacing could not be obtained on a composing machine, and at that time it was probably true to a great extent. Today, however, considerable progress has been made along these lines, and this condition has changed

materially, so that it is not uncommon to hear some of these same quality printers saying with a justified feeling of pride in achievement: "Yes, we set this book on the monotype and The following scale is laid down by the manufacturers of the monotype machine in setting Caslon 337:

7-point	on	8-point	body* 71/4:	set
8-point	on	9-point	body 8	set
9-point	on	10-point	body 9	set
10-point	on	11-point	body10	set
11-point	on	12-point	body11	set
12-point	on	14-point	body12	set

While this scale is acceptable in a general sense, there appears to be a material increase in legibility through reducing the set factor slightly in some of the larger sizes. In the nine

growing circle of American craftsmen and connoisseurs of fine printing—the appeal for some publication which, by the authority of its editorship and the force of its example, will make itself the spokesman of the present American renaissance in the art of printing.

the results are quite satisfying. We have had considerable favorable comment, especially from the viewpoint of spacing."

Lest our readers think at the start that we are presenting a brief for the monotype machine to the exclusion of all other makes of composing machines, it might be well to state that we believe there is a distinct field for slugcasting machines also in the printing industry.

In fact, there have been printed within recent years a considerable number of books set on slugcasting machines that are comparatively good examples of bookmaking. In the hands of a competent operator, and through the use of extra-thin spacebands, very pleasing results may be obtained.

and ten point sizes, a reduction of one-fourth set will be possible, and in the eleven and twelve point sizes the set can be reduced one-half set to advantage.

The Princeton University Press uses the following scale in setting Monotype Caslon 337 on the composing machine:

7-point	on	8-point	body* 71/4	set
8-point	on	9-point	body 8	set
9-point	on	10-point	body 83/4	set
10-point	on	11-point	body 93/4	set
11-point	on	12-point	body10½	set
12-point	on	14-point	body111/2	set

Fig. 1 shows the result obtained from eighteen-point Monotype Caslon 337, as it is intended by the manufacturers of this

growing circle of American craftsmen and connoisseurs of fine printing—the appeal for some publication which by the authority of its editorship and the force of its example, will make itself the spokesman of the present American renaissance in the art of printing.

Fig. :

The monotype, however, offers a wider range of spacing possibilities that, strange to say, many printers today do not recognize. Nearly all the users of this machine are following the set factor determined by the factory as a basis for their composition. As printers probably know, this set factor is the actual width of the body of a character upon which the character itself is cast, and can be varied, if desired, to increase or diminish the space occupied by the text matter.

Some few years ago I was approached by a representative of a monotype composition house, who, in presenting his arguments in favor of this kind of composition, emphasized the apparent advantages of increasing the number of pages in a book by using a wider set factor when keyboarding and casting the work. He failed, however, to mention anything concerning the possibilities of improving the set factor by reducing it, attempting, as it were, to appeal wholly to a prospect's material interests in dollars and cents, to the utter exclusion of the most important element in printing — legibility.

machine to be cast from their matrices. There appears to be a noticeable surplus of white space between the letters, which gives a disjointed effect to the words, and one can not help wondering why their original plan does not allow for a closer set-wise arrangement. Through this excessive space between the letters, the eye receives separate impressions of individual letters, which induce eye fatigue, eventually causing the reader to lose interest in the printed message.

A pleasing contrast to this arrangement is that shown in Fig. 2. This also is eighteen-point Caslon 337, but in casting, the operator has reduced the set of each character sufficiently to allow a closer fitting, grouping the letters into words that are unified and easy to read, thereby reducing eye-strain.

Although legibility in a printed message is of primary importance, the matter of economy of space is very frequently a determining factor in the selection of a type face for a certain

^{*}Due to the use of long descenders, it is necessary to cast the above sizes on a body one point larger than the face.

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piece of printing. The eighteen-point size of this monotype Caslon face has been used as an illustration to show more clearly the advantage of using a close set in casting on the monotype, but corresponding advantages in legibility and space occupied may be obtained also in the smaller and larger sizes.

normal thick space in a iont of twenty-four-point type ordinarily has been eight points wide, and with fonts containing short descenders this amount of space is not extreme. But the long descender fonts having, as they do, a relatively smaller printing surface require less space between words.

It is just as bad being too straight as it is too crooked.

24 PT. MONOTYPE CASLON NO. 337

It is just as bad being too straight as it is too cro

24 PT. FOUNDRY CASLON NO. 471

It appears somewhat presumptuous to draw comparisons between Monotype Caslon 337 and foundry Caslon 471, for in bringing out this monotype Caslon face, the designers went to the same source for their inspiration as did the designers of the foundry Caslon 471, yet a comparison of the two lines

shown in Fig. 3 will inevitably result in the decision that, from the viewpoint of legibility and spacing between the letters, the monotype line is the better of

While the space between letters in the foundry Caslon is not exactly extreme, yet the closer set of the monotype characters is an improvement in legibility. The advantages of this close setting in display sizes of the monotype Caslon are quite obvious, allowing as it does the use of relatively larger sizes in a restricted length of line, resulting in this case in a saving of four letters to the line. This saving in many instances would reduce the ultimate printing expense on a job of any material length.

In Fig. 4 is shown a reproduction of a page set in ten-point Monotype Caslon 337 on an

eleven-point body. This size is intended by the manufacturers of the machine to be cast on a ten set, but by reducing the width of the letters to nine and three-fourths set, it makes a pleasing page through the close grouping of the letters in the words. The spacing between words appears just as it came dent that there is considerable room for improvement in the

For example, in Fig. 5 the first line is set in twenty-fourpoint Bookman foundry type, with eight points spacing between words. The second and third lines are set in twenty-four-point Monotype Caslon 337; the second line having eight points between words, and the third line four points between words.

Of course, the fewer corrections that are made the better, and, as suggested above, careful editing of the manuscript will reduce the necessity. But so long as corrections do have to be made—and a perfect proof is a rarity indeed—it is much better to make them in the galley proofs than in the paged proofs. In paged proofs corrections frequently alter page references in the Index, cause changes in the position of foot-notes, change in Contents, changes in the imposition of many page numbers, and sometimes result in the job going through every department of the printing house.

Typesetting is not a purely mechanical performance. Much of the time in typesetting is spent in spacing letters and words, for words don't arrange themselves. A well set page of type requires a craftsman to do it, one whose eye is sensitive to spacing as fine as the thickness of a piece of paper. A needless change or trifling with the printer's work is injurious to the effect sought for.

about right, due to the short descenders and the width of the face. It will be noticed, however, that the second line is too widely spaced, although the point size is the same as the first line. This method of spacing long descender characters is a common error made by a number of printers who, unfortunately, are too inclined to look upon composition as a purely mechanical operation, and regardless of the face of the letters apply the same rules of spacing to everything. The third line is set with just the proper amount of space between words that enables the eve to travel smoothly along the text without The slug machine does not

The reader will readily see that

the spacing in the first line is

offer the same possibilities in manipulating the space between letters that the monotype does, yet with careful spacing

between words, fairly satisfying results may be obtained. Fig. 6 is a reproduction of a book page set on a slug machine in the ordinary way with regular spacebands, in which it is evi-

Eight points between words

Eight points between words

Four points between words

from the machine, and shows a uniformity that hardly can be excelled by hand composition. The use of em quads between sentences has been discontinued more or less by the better. class of printers, thereby giving a pleasing uniformity of tone that is an additional aid to legibility.

Right here it might be well to interpose a few words on the subject of spacing when setting the larger sizes by hand. The

matter of spacing. In reading these lines the eye must travel in a jerky manner from word to word, and as in the case of the excessive spacing between letters in Fig. 1, the reader soon tires and loses interest in his reading.

This defect has been eliminated in Fig. 7 through the use of thin spacebands and the care exercised by the operator in setting his copy. Notice how much more pleasing to the eye Since the Renaissance, which reached its full development in Italy during the fifteenth century, man has fallen more and more under the domination of science and has correspondingly relaxed the authority of religion. It is this fundamental change in attitude of mind which most distinguishes us from the Middle Ages. Try as we will, we utterly fail to understand the mental state of those who subordinated reason to faith, who regarded the miraculous as more trustworthy than the natural, and who condemned mortal desires as the enemy of the soul. On the other hand the history of civilization, since the Renaissance, is like the unfolding of the connected biography of a man from youth to maturity.

The rise of modern science may be dated from the publication of the heliocentric system of Copernicus in 1543. The profound change in thought, which the mere substitution of the sun as the centre of our planetary system and the ascription of two motions to the earth were destined to produce, was not recognized at first. In fact, the Church did not foresee the theological and social consequences of

Fig. 6

is the general tone of the page, and how easily the eye can travel along from word to word without any appreciable degree of fatigue.

For the printer who is interested sufficiently to make an inexpensive alteration on his linotype machines, there is a means of obtaining even better results in spacing than is ordinarily obtained.

This alteration is made by removing the vise justification block on which the spacebands rest, and replacing it with a piece of metal of similar size, excepting in thickness, this being reduced from its original thickness of about thirty-six points to about eighteen points.

THREE things conspire to produce typographical errors in a piece of printed matter: careless type-setting, inadequate proof-reading, and faulty manuscript.

Over the first two factors the printer can exercise a reasonable amount of control; with the last he frequently has to put up with whatever comes along. And since it is due to this third factor more than to either of the others that mistakes and—particularly—inconsistencies occur and costs are unpleasantly increased, the Princeton University Press believes that authors will find this guide as welcome and helpful to them as their following it will be to the Press.

Fig. 8

One of the functions of this block is to drive the wedgeshaped spacebands upward into the line of assembled matrices just before the line is cast, and by reducing the thickness of this block the spacebands are not forced up as far as they normally would be, resulting in a decreased amount of space between words.

An actual saving of .010 inch is made in each spaceband in the line, and it is obvious that in setting the smaller sizes, such as six-point and eight-point, a distinct advantage in legibility is obtained. Since the Renaissance, which reached its full development in Italy during the fifteenth century, man has fallen more and more under the domination of science and has correspondingly relaxed the authority of religion. It is this fundamental change in attitude of mind which most distinguishes us from the Middle Ages. Try as we will, we utterly fail to understand the mental state of those who subordinated reason to faith, who regarded the miraculous as more trustworthy than the natural, and who condemned mortal desires as the enemy of the soul. On the other hand the history of civilization, since the Renaissance, is like the unfolding of the connected biography of a man from youth to maturity.

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Fig. 7

In Fig. 8 is shown what ordinarily would be considered fairly good spacing, done on the linetype machine before the change had been made in the vise justification block.

Fig. 9 shows the results obtained through the change as suggested, and the results speak eloquently for themselves.

Printing is a mosaic, combining, as it does, numberless details that go to make up the finished product, and among all these essential items of manufacture the method of spacing is of prime importance.

In these modern days of applied psychology, it is the wise printer who studies not only his cost sheets, pay roll, bills payable and receivable, and sundry items of financial interest, but

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Over the first two factors the printer can exercise a reasonable amount of control; with the last he frequently has to put up with whatever comes along. And since it is due to this third factor more than to either of the others that mistakes and—particularly—inconsistencies occur and costs are unpleasantly increased, the Princeton University Press believes that authors will find this guide as welcome and helpful to them as their following it will be to the Press.

Frg. 9

in addition to these things, how best he can be of service to his customers through intelligent planning that will bring substantial returns from printing that is a pleasure to read.

n design

It is an accepted fact that today the better grade of printing is marked by simplicity. Subordination and restraint in typography are the traits of the good typographer. Not so many years ago, fine printing was called "artistic." The printer of today employs more artistic principles than ever before in striving for legibility and simplicity in form.— Exchange.



By ROBERT E. RAMSAY

Author "Effective House-Organs," "Effective Direct Advertising" and "Constructive Merchandising."

This department takes up the subject of effective direct advertising for printers, both in connection with the sale of their product, and in planning direct advertising for their clients. It is not a "review" of specimens, nor does it treat of direct advertising from that standpoint. Printers are urged to send in specimens of direct advertising prepared for themselves or their clients, in order that they may be used to demonstrate principles.

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How Printers May Act as Advertising Counselors

III.—Sympathetic Production

Author's Note

cerns obviously prefer not to be

quoted by name, yet let me assure

readers of THE INLAND PRINTER

that the name could in confidence

be supplied for every instance

referred to herein. Also, in the

same spirit of caution, the repro-

duction of illustrations or use of

names herein in no wise is to be

taken as indicating that those

concerns referred to in this man-

ner do business on the "sympa-

thetic production" basis exclu-

sively, or at all.-R. E. R.

Here is a subject where con-

While one may question the use of the negative, as a general rule, and although some of our readers will doubtless feel that the Verstegen Printing Company (see Fig. 1) has put the case in strong terms, there is no denying that this simple little piece (originally fourth in a series of units mailed by Verstegen to sell its own services) comes right to the point. There has

been more than a little "bunk" scattered on this subject of direct-advertising production. Many years ago I recall quite well an encounter with a middle western direct-advertising producer who was the first to see my line of reasoning on "sympathetic production." In that case the concern whose advertising the writer was directing was quite willing to pay the asked prices of that printer for the original run. This price included a fair price for copy, artwork, plates and handling the direct-advertising reproduction of the job.

"Now, Mr. D. A. Printer," I said, "how about reprints, if they are needed; at what rate will they be billed? Certainly we do not expect to pay per thousand for the reprint what we paid per thousand for the original run." He replied: "You are quite right; we

have had the first job, on a strictly non-competitive basis; we have sold you the work of our copy men, artists, engravers and printers, at full rates, without quibbling. This is the type of work that we like to do and want to do. Re-runs would be at a lower rate, or if you wish we will make electrotypes of the forms before running them, and you can have your local printer do the reprints."

That is one type of sympathetic production in a direct-advertising way. It enabled me, then the buyer, to do a large amount of direct-advertising business with a printer more than a thousand miles away—out in the corn belt of Iowa, to be exact.

It is the only instance exactly like that the writer ever personally experienced; a close approach to it was that of a Boston printer who operated a direct-advertising service department and charged what he termed "Class A" and "Class B" rates for his work. "A" covered work which was in the creative and merchandising field, and "B" covered reprints and work where the printer did *not* do any creative or direct-advertising

department operations on some particular job. In other words, "B" was the schedule for the *printed production* side, as contrasted with creative production, including art, copy, plans, research, etc.

The charge of the Boston printer for his "B" work was likely a bit higher than strictly competitive figuring of houses

without any direct-advertising production experience—but then it was worth it. For only those who have tried to break in a "commercial printing plant" to do a job of direct-advertising production can realize that there is such a thing as sympathetic knowledge which quickly runs into dollars and cents.

Fig. 2, reproduced from "Effective Direct Advertising" by permission of D. Appleton & Co., was originally prepared by Northern Engraving Company, Akron, and is a graphic presentation of the simplest form of sympathetic production, which principle was used by a Pacific coast printer for the purpose of getting a start with one of the big coöperative organizations of that section. This coöperative organization issued an elaborate recipe book and also a series

of simple envelope enclosures. The printer, desirous of getting started with the advertiser, and *serving*, instead of just taking the copy offered and figuring a price, made his sales appeal somewhat along this line:

"When you are ready to consider your new recipe books, envelope enclosures, etc., get in touch with us; we have some ideas on their production which we believe can be worked out to our mutual advantage."

"Didn't know you people were in the direct-advertising business. You know we have all our recipe copy written by our household economist expert, and in the department here we do the rest of the writing," commented the advertising manager.

"Give us a chance, and let us show you," said the printer with a compelling smile.

He got the chance, and showed the advertising manager how to run 200,000 envelope enclosures on the off-cut of the 50,000 recipe books. Shortly after that the advertising manager wrote the author of this article extolling the merits of that printer "as a producer of direct advertising." From that entry

the printer continued to develop the coöperative organization account and today serves it quite a little on a direct-advertising basis. The net of this was that the printer learned to creep,

High Class BUNK

SIOUX CITY business people are becoming weary of "high class bunk" peddled by spruce advertising salesmen who casually refer to the big national accounts they handle. If your advertising appropriation is modest, and must produce results without expending \$100 for every \$50 sale, we invite you to join our growing list of clients.

Verstegen Printing Co.

Auto Phone 2588

Fig. 1.—A daring treatment of the type of production offered by one printer. Originally the fourth piece in a series.

then walk, and now run—metaphorically speaking—taking in the ramifications of the coöperative's business and advertising problems as he went along.

Not always will off-cuts offer this opportunity, nor can jobs always be planned in accordance with Fig. 2; but to a great many buyers of direct advertising this type of sympathetic production not only saves money, but shows a definite service that they can realize.

For, excepting a limited few, not many buyers of advertising realize the many steps of a mechanical nature alone through which a job goes. In order to educate its buyers, actual and prospective, some time back The House of Hubbell, a Cleveland, Ohio, firm that began as printers solely and then worked up through sympathetic production to creative production and then to complete planning and merchandising, ran in its house-organ "Individuality," the chart reproduced herewith as Fig. 3.

"But how can the buyer be interested in things mechanical, things that assist us in getting started in the direct-advertising counseling business," you ask.

Let me reply to that with an actual instance out of the publication advertising field. One Saturday afternoon, the rest of the office force having gone for the day, the president of a well known New York agency was surprised by a call from an elderly gentleman. He had a proof of an advertisement which had been prepared by that agency for another advertiser. He liked the illustration of an apple, I think it was, which was a part of the advertisement.

"Could I buy an electrotype of that?" he asked the agency

The upshot of that chance call was that the president of the agency got closely acquainted with the president of the advertiser calling on him, and eventually the account developed into one of the best accounts in the agency office.

It was through the principle of "sympathetic production" that the agency man first caught and held the advertiser's interest, and from then on he slowly led him to the point where the agency took over the direction of the advertising campaign.

While this is but a single example, I could cite many. I could tell of a campaign that was sold by one printer merely because he took the "sympathetic production" approach and showed some slight economies possible through judicious planning of the direct advertising under consideration, while the other competitors after the job overlooked this approach. Once sold, the printer continued to serve that account and later on a direct-advertising *creative* production basis. In other words, most folks like to see "the wheels go round," and where you do not bore them with technical details and mechanical processes, oftentimes the easiest approach for the printer seeking to sell on a direct-advertising counseling basis is to take the step which he knows best—mechanical production.

Even this may be made to *serve* the customer. For example, look at Fig. 4, pasted by the Baptist Press, of Jackson, on one package in each supply of envelopes, letterheads, forms, etc., printed for customers; a simple, yet effective—if utilized—method of saving not a little delay, money and trouble for the customer, for all too often in direct advertising or printing, failure to realize that one is near the end of the stock on hand has been costly.

Even the way bundles are wrapped, their neatness of appearance, the delivery together of all the pieces which go to make up a campaign, where the advertiser cares for his own mailing, etc., can be made to take the first step toward securing the direct-advertising counseling business of your customers.

Moreover, this avenue of approach does not close the door to the smaller printer, for when it comes to sympathetic production, some of the biggest direct-advertising agencies with

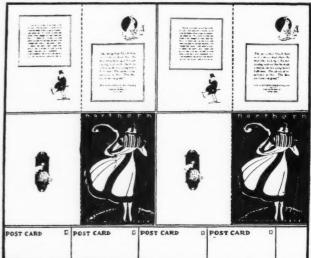


Fig. 2.—One type of "sympathetic production" illustrated here theoretically, the text shows a direct application of the principle.

printing establishments are in no better position to serve their clients than are the smaller printers, and vice versa.

For instance, during the New York automobile show the head of one of the big Detroit direct-advertising specialists showed the writer an excellent job of printing which the mechanical department of the concern had produced for one of the big automobile manufacturers. The copy had been written by the advertising agency handling the maker's account; the retouching and other artwork by the specialist in that field used by the advertiser, then the direct-advertising house took the copy and set it in type, took the artwork and put it into plates in its own engraving department, and in an almost unbelievable space of time delivered finished books in New York for the show, to the full and complete satisfaction of the customer.

Though this great, big direct-advertising concern has not so far done any direct advertising creative production or merchandising production for that particular automobile maker, you can see at once that this instance of sympathetic production is going to put it in line for closer consideration when the next direct-advertising campaign is prepared by that automobile maker.

On the other hand, some small printer able to show savings or other economies—not just merely cutting prices, understand—to advertisers will gain favorable attention that is a result of sympathetic production. Size is no criterion, then, of ability to serve.

More than that, the writer ventures the prophecy that an era of further specialization in direct advertising is just ahead of us. Just as the publication field agencies are more and more specializing in certain fields, so I believe the future will see certain direct-advertising counselors specializing in the mail-order field; others in the agricultural field, another in the

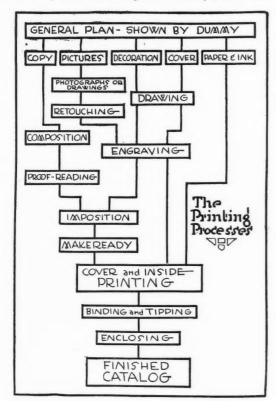


Fig. 3.—This chart, from "Effective Direct Advertising," portrays graphically some of the steps in a complex printed piece of direct advertising, and shows several reasons why this type of service has broad possibilities.

technical, and so on. We find in the publication agency field organizations specializing in all these different forms right now, and further specialization is almost within reach, apparently just around the corner.

Who knows but a short time hence there will be printers who specialize in house-organ production (some approach that now); others who specialize in the production of patent medicine direct advertising; still others in various other fields and types.

The bigger the *industry* of direct advertising—if I may use the word in this connection—grows, the bigger will grow the



Fig. 4.—One of the simplest forms of cooperative service, from a printing angle here, but applicable to direct advertising as well, as Mr. Ramsay shows,

need for specialization, and the harder it will be for one establishment to keep within its walls a *complete* personnel, with *complete* facilities, for *completely* handling all types.

Here is how a northwestern specialist in direct advertising lays out his facilities for prospects, which gives an idea of the wide extent one must go if one intends to jump from "printing" to "complete merchandising production" (as outlined in The Inland Printer for February, 1926):

A. Art Department: 1. Sketches—(a) pencil, (b) water color, (c) wash, (d) oil, (e) crayon, (f) pastel, (g) combination. 2. Layouts—(a) for folders—all kinds, (b) advertisements, (c) house-organs, (d) all sorts of direct mail. 3. Working drawings—(a) for every reproduction purpose. 4. Illustrations—(a) for books. 5. Retouching—(a) photographs, (b) built up from blue prints, (c) built up from specifications, (d) bird's-eye views. 6. General—(a) anything else you can think of that can be produced by pencils, crayons or brushes, with wet or dry colors, on canvas, cloth, paper, wood, metal or other surface. 7. Photographs—(a) negatives, (b) prints, (c) enlargements, (d) reductions, (e) silver prints.

B. Copy Department: 1. Advertising—(a) direct-by-mail campaign, (b) dealer campaigns: (1) portfolios, (2) window displays, (3) sales helps, (4) house-organs, (5) advertising books, (6) letters, (c) special work: (1) as required.

C. Engraving Department: 1. Line etchings—(a) on zinc, (b) on copper, (c) Ben Day effects, (d) colorwork (flat), (e) halftone. 2. Copper etchings—(a) halftones: (1) all screens, (b) combination: (1) halftone and line, (c) duotones, (d) color process. 3. Electrotypes.

D. Printing Department: 1. Everything (except circus posters, which are below our grade). Everything else from a letterhead to a magazine issue.

E. Coöperation Department: 1. Business sense, 2. Advice and counsel, 3. Efficiency in management, 4. Faithful performances, 5. Quality, deliveries, etc.

In connection with which I wrote in "Effective Direct Advertising": "What advertising man of experience can properly define all these terms, let alone know how to handle the technique they involve?" What a field for further development in sympathetic production!

Fig. 5 is just one example of sympathetic production of several specialists. The specimens were submitted by Calkins & Holden, a New York advertising agency, whose G. H. Carson, in submitting them, wrote, in part: "This campaign falls into

two sections: the first, illustrated by the four bank folders, is addressed to a mailing list of bank executives; the second part, illustrated by the other two folders, is addressed to a general list including both the buyers and sellers of printing."

Anent our subject, the interesting point is that all but one were "sympathetically produced" from a printing viewpoint by The Marchbanks Press, New York—and so marked on the back page in each case; furthermore, likewise credited, we find James Preston, René Clarke, C. P. Helck and Merritt Cutler; while A. E. Dittrich, Limited, of New York, printed the "Supercargo" design, also done by René Clarke.

Credit for all, yet the accomplishment on behalf of the advertiser, Crane & Co., is improved rather than otherwise.

A printer choosing this method to start with may find it *profitable*, both for himself and for his customers, to continue and let the copy-writing and art end go through other channels; on the other hand, as the printer extends his service from a direct-advertising angle, he may well wish to open up his own art department, his own copy men, merchandising experts, etc., thus progressing from this sympathetic-production method first to creative production and then to complete creative and merchandising service.

In short, to use the old bromide but true statement, "The surface has only just been scratched."

Two Printers

Some time ago I talked to one of our members about his business. He stated that the week just past was the best he had ever had. The strangest thing to most people is that this member never cuts a price.

He told of one customer who had persisted in getting prices until he got tired of figuring and told him to get out of his office and stay out, as he did not care to waste any more time with him. Later that man came in and begged him to take his work. Price was not mentioned.

We went on down the street and visited another printer, who has always been of the weak sister type so far as prices are concerned.

He had a long tale of woe to relate about how impossible it was to get the right price and how he was losing some of his good customers. One man in particular he mentioned. He was afraid to ask the right price and yet he was losing out. What was the matter, was what he wanted to know.

Well, the customer he was howling about losing was the fellow that had gone to the first-named printer and begged him to take his work. He wanted him to charge enough so he could afford to do good work.

Is there a thought in this for you? — Bill Meeks, Secretary, St. Joseph Valley Typothetae.



Fig. 5.—Two printers—The Marchbanks Press and A. E. Dittrich, Limited—one advertising agency, Calkins & Holden, and four designers: C. P. Helck, René Clarke, James Preston and Merritt Cutler—sympathetically produced this campaign for Crane & Co., as explained in the text.



By J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

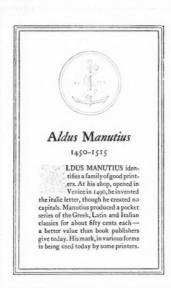
Louis A. Braverman, Cincinnati, Ohio.—The specimens you submit, mostly advertising items for paper manufacturers, are representative of the high standard maintained by you and the Procter & Collier Press. The folders for the Champion Coated Paper Company, the titles of which are from leaves of the Champion's notable calendar for 1926 with hand-lettered copy like "First Reason Why," Second Reason Why," etc., are especially impressive. Notable not only because of their excellence but for their educational merit are the little folders for the Beckett Paper Company, the title pages of which relate of notable printers of the past, in each instance treated in a style representative of the individual who is the subject of the folder. Be-

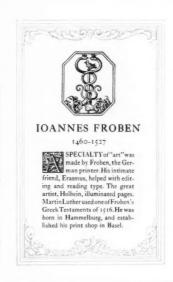
essential feature of good typography is good type, legibility being one of the important factors, but not the only one. In the annual report of the library, the running head gives the effect of crowding the first line of text below, and on several pages where headings appear at the top the effect is noticeably bad. The cover design is very satisfactory, although some arrangement of the second group which would obviate the even measure of the two groups would give the page contour an effect of better grace. Certainly, too, the statistical pages near the end of the book might have been condensed or otherwise modified in arrangement so they would not extend so far into the top and bottom margins. The effect of these pages, which do

E. E. Walden, Shaw & Borden Company, Spokane, Washington.—The booklets for the local Merchants' Association are interesting and attractive; they are especially notable through the fact that they are cut out to the shape of a book showing the back and top edges; that is, in perspective. The Rayen School. Youngstown, Ohio.—Except that the last line is set in Copperplate Gothic

THE RAYEN SCHOOL, Youngstown, Ohio.—Except that the last line is set in Copperplate Gothic when the remainder of the form is in Old English your Christmas-greeting card is very good. If some contrasting letter were considered desirable to distinguish the name of Mr. Erck a roman of good design would be more pleasing than the block-letter type and more harmonious with the Old English. The motto, the copy for which is Aldus's







Titles of three envelope enclosures executed by the Procter & Collier Press, Cincinnati, Ohio, for the Beckett Paper Company, Hamilton, Ohio. These items are not only excellent typographically but are authentic modernized representations of the styles of the early craftsmen of whom they relate, hence instructive.

cause they are so good and so interesting we are reproducing the title pages of five of the folders. A package of specimens from you is always opened promptly upon receipt; we have learned from long experience that it will contain something unusual and something that will benefit us. We've yet to be disappointed.

and something that will benefit us. We've yet to be disappointed.

M. A. Nafe, Dayton, Ohio.—In arrangement and display especially the specimens you submit are very good, hence we regret the more that the type faces you use are not as attractive as you should have used, especially since most of the work is for the local library. The type is clear and readable enough. The Clearface type lives up to its name in so far as being a readable letter is concerned, but to our knowledge no one has been daring enough to characterize it as of distinguished design. There are available equally and almost equally clear letters, types that are as easy to read as need be and of much handsomer design. After all is said on the subject of typography and display, the outstanding fact remains that the most

not conform to the proportions of the other pages at all, hence show widely different margins, is very bad indeed. You should never associate such widely different types as Chaucer Text and Copperplate Gothic, as was done in the first two lines of the book mark featured by an illustration of Helen Keller.

DAVIS PRINTING COMPANY, Memphis, Tennessee.

DAYIS PRINTING COMPANY, Memphis, Tennessee.

—Except for one point, we like the Waddell book very much. The first page of text doesn't have the effect of dignity that such a page in such a book should have, there being too many colors and ornamental features. The initial in gold is especially objectionable, the appearance of the page is cheap and gaudy, whereas the remainder of the book is of a more dignified and refined style. The mailing folder, "How Business Is Born," is especially effective; it must have proved resultful as advertising, being both well written and effectively presented.

John Stimson, New York city.—Your greeting

John Stimson, New York city.—Your greeting is novel and interesting in consequence of the unique paper used for the cover, and it is also very good typographically on the inside. famous entreaty "Whoever you are I earnestly entreat you, my friend, to dispatch your business as soon as possible" is satisfactory, although it might have been better. The second line of the head is letter-spaced and line-spaced out of all reason to make it square up with the first. There is, however, no reason why it should be the same length. The effect would be better if the second line were short of the measure, as it naturally would be if not spaced out, because of the variety introduced between the first line of the head and the body, which are full width. The words of the final line of the text are also too widely spaced in order that it and the lines of the inscription below, set in considerably smaller type, would make a pyramid. The latter group need not have been pyramided: we believe it would have been better if arranged in a more natural form, the words grouped into lines according to sense and thereby providing a sort of superlative punctuation. The cutoff between the text of this card and this inscription is too close to the first line below it.



One-half the sand in my life's boarglass has trickled down, and yet it is only today that I feel I bare completed my prevocational course in printing. Long ago I bagan it when in early youth I passed, on my way to the old Washington Grammar School, the University Press of Cambridge. Many a tardy mark was word at I lingered at the Press rubbiish beaps to pick up thray pieces of worn type and leads to complete my meagre bome equipment. The discovery once in a great tomie of an initial piece was indeed a find and if the spirit of the search produced a find and it is the spirit of the search produced a find and it is the spirit of the search produced a find and it is the spirit of the search produced a find and it is the spirit of the search produced a find and it is the spirit of the search produced a find and it is the spirit of the search produced a find and it is the spirit of the

OOK'S OF OLD My course in printing is now completed, for have I not this day seen. J. Pier-pont Morgan's most famous collection of the "Arts of the Book." In it there is the Gutenberg Bible-traditionally reputed to be the earliest printed book. It bears no date and no mention of the name of its printer, but it is known to have been finished prior to August 24, 1456—four hundred and sixty-nine years ago. By its side there was the first dated piece of type printing, an Indulgence of Pope Nicholas V, with the

date, April 13, 1455, filled in with pen and ink. How much more, today, the words "Henry Dunster, Printer, 1658" men to me-woods embedded in a brick-walled, two-storied building opposite Harvard College-which I passed every day on my way to school. They mark the site of the first printing press in the United States. It was here that John Elior's Indian Bible and The Freeman's Oathwere published.

RIENTATION THROUGH EXPLORATION. From the days as a boy of imitating Benjamin Frank-lin, Printer (even to carrying a pair of buns under my arm), to this day of days when I have seen the oldest printed book in the world, I have seen the best printing plants in America, every printing school of note, the making of beautiful type, the manufacturing of almost human printing presses, the first type-string machine, on which Mark Twain sunk a fortune—in fact, exhibits of all sorts pelajure to notiniting crafts.

of all sorts relating to printing crafts.

Then, if prevocational training in a junior high school means an orientation, through exploration, in an art or craft or industry, it would seem that I might consider today as marking the completion at least of one most important course in industrial arts-printing.

entrated properties of 5.2.

Initial text page of handsome brochure of unique yet tasteful style by the American Type Founders Company. The original page size of 9 by 12 inches indicates the large size of the initials used, which were printed in olive ink. This is one of the most impressive of many impressive items that have come from the specimen printing department over which Wadsworth A. Parker presides with a genius becoming his unusual position.

John J. Wildi, Columbus, Ohio.—We have been wondering what had become of you and wishing we might once more see some of those peppy display specimens of which you sent us many in past years. When it comes to the execution of characterful business cards and similar forms you are a sure-enough ace.

Fred L. Drager, Flandreau, South Dakota.—
Arrangement and display are very satisfactory, but your personal letterhead is a little too commercial looking for that of a good craftsman, and the letter spacing is especially objectionable. We appreciate the fact that you letter-spaced the main line so it would be longer than the group below and thereby develop a good contour and appear balanced, but before resorting to expedients that make for commonplaceness you should have tried some other arrangement so the type could have been set naturally. The Litho Roman is an imitation engraved face, and a printing craftsman should employ types modeled upon those of the early masters, like the Cloister, Garamond and Caslon faces.

Concordia Publishing House, St. Louis, Missouri.—Your souvenir book, for which the name of your firm supplies the title, is well laid out and exceptionally well printed. While we have no objection to the heft of the condensed antique type face used, we do object to its shape and consider it inappropriate for a book of this character. If the regular shape, Bookman Old Style, had been used

the appearance of the text pages would have been greatly improved, yet, considering the relatively large size of the page, and the fact that the matter is in two columns, a light face of type would have been more satisfactory—for the reasons mentioned, remember, and not because we are averse to the unconventional. We are likely to prefer the unconventional to the formal, if the former is good in other respects. The cover is very good indeed.

George A. Noss, Cincinnati, Ohio.—The several specimens of menus and other forms executed in the private printing plant of the Hotel Sitten are

George A. Nuss, Cincinnati, Ohio.—The several specimens of menus and other forms executed in the private printing plant of the Hotel Sinton are among the best of the kind we have seen, the menu for the Old Colony Club—printed in black on eggshell stock—and the regular Thanksgiving menus being especially fine.

C. W. Wells, San Pedro, California.—The speci-

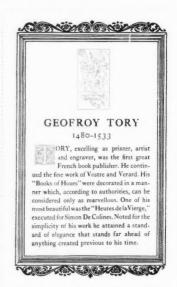
C. W. Wells, San Pedro, California.—The specimens done by students of the high school printing department are interesting and as the work of students are relatively meritorious, especially in so far as the making of the linoleum blocks is concerned. If you would like to see what is probably the finest linoleum block printing being done in any school at this time write the New Jersey Home for Boys, Jamesburg, New Jersey, for samples of work being done there. As it is better than yours the specimens would prove both instructive and stimulating to you and your students. Your students' illustrative work is much better than their lettering, which is altogether too irregular, even for work of this kind,

and the characters are seldom well formed. The presswork is not at all good, the solids in most cases being badly broken and bespecked with white. This is particularly regrettable because nothing is so unsatisfactory as that which should be black but which, because of weak impression and insufficient ink, is gray, uneven or splotchy. In fact, the typography and linoleum block illustrations would show to much better advantage if the presswork were what it should be. The title page of the folder for the Schoolmaster's Club banquet seems to have been an ambitious piece of work, yet it is weak in several respects. The large initial "S" in the main title is altogether out of proportion, even considering its decorative purpose with the related type lines. Underscoring the line "banquet," printed in red, with a rule in green is improper; in fact, underscoring is taboo on any formal page, and the effect is especially bad when, as here, the rule is printed in a stronger color than the type line. What were you trying to emphasize? The clover-leaf ornament which you state was embossed with a linoleum block is interesting, but it is not effective, because the embossing is so shallow that it scarcely shows. It must be felt or seen from the reverse side to count and it is on the front that the effect is desired. Your type equipment is not a choice one, hence some of the faults to be found with the work can hardly be charged to you—unless you selected it—or to the students, but there is a lot ahead of you and we're sure that with this little suggestion that the work is not all it should by you will do your best to see that it is later on.

THE PATERSON PARCHMENT PAPER COMPANY, Passaic, New Jersey,—Thanks for the large and handsome folder of parchment paper, executed on your art parchment. The item is excellent in every respect, a real keepsake that will be treasured by every recipient: it affords, moreover, a mighty effective item of advertising for you, associating something known to be old with a kind of "paper" that is presumed to withstand the ravages of the ages. You deserve a great deal of credit for having produced such an interesting, helpful and effective thing.

PRINTING DEPARTMENT, HOTEL PENNSYLVANIA. New York city.—As heretofore the specimens you submit are satisfactory. The several examples of holiday printing are unusually good, the *Daily Register* cover featured by a distinctive and excellent drawing of wood-cut technique done by Donald Couper being outstanding.

J. CARDWELL, Hawera, New Zealand.—Your Christmas greeting is very good indeed, and while not at all outstanding the greeting card for "The Smile Queen" is also satisfactory. The use of bold-face type for the upper panel is hardly excusable, and the halitone on the back side is not "bled" completely at the bottom, as it should be and as it is on the other three sides.



Another of the interesting folders submitted by Louis A. Braverman, of the Procter & Collier Press, Cincinnati, Ohio.

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ut

vle its BLISS PRINTING COMPANY, Rockford, Illinois.—You did a fine job rebuilding "Perfect Shoe Comfort." The fact that your booklet is of standard proportions, cutting evenly out of the stock, while that of the agency (previously done) does not, means your customer got maximum value for his money. The new page proportions are better than the old one, too, not only because its shape is better but because it permits better arrangement of the page units. It is indeed a mighty fine piece of work, the presswork being sharp and clean. The other specimens are equally effective; the folder for The Schumann Piano is especially interesting in format, and is executed in truly excellent fashion. The advertising portfolio, "Watch Jumbo Go," is a very impressive example of this type of work on which the best that's in advertiser, agency and printer is usually expended. We consider you perfectly able and your facilities fully adequate to make good on any demand that can conceivably be made upon you.

simon Trust, Pittsburgh, Pennsylvania.—After long months without a word from you, we're pleased to learn that you're still doing business at the old stand and, better still, that you're doing the same old-time high-grade brand. Doing one's own hand-tooling of type characters is a new stunt, as far as we know, but we'll have to "shand it to you" for having done a real workmanlike job on the small italic capital "A." The regularity of the cutting looks more like the product of a tool of precision than that of a grayer in human hands.

like the product of a tool of precision than that of a graver in human hands.

EARL S. MALLORY, Richmond, Virginia.—Although there are many that do, we have always known there are a lot of topnotch typographers that don't submit their work to this department, and, now, since you've finally made the leap we can add a new one to our list. However, when we look over the fine collection of specimens you have sent us, we feel that we've been missing something. All of them are excellent, simple, dignified and yet effective—and they are set in some of the best of available type faces. Little, if

missing something. All of them are excellent, simple, dignified and yet effective—and they are set in some of the best of available type faces. Little, if anything, is left to be desired. Come again.

HARDING'S, Topeka, Kanasa.—The panel of holiday borders and ornaments used on the letterhead for the Excelsior Cycle Company is too large for the amount and size of the type contained therein and too prominent also, the letter itself being made to appear decidedly secondary. The extra-extended block-letter type is atrocious in design, as all sans-

Christopher Plantin

1514-1589

LTHOUGH Plantin was born at Mont-Louis, near Tours, he established his print shop at Antwerp where he attained great renown. His most celebrated work was "Biblia Regia" nie eight volumes, produced from 1568 to 1573. The booksfrom the Plantin Press became so widely known that in 1571 he was made court printer to Philip H of Spain. He amassed a fortune but later lost it on his Polygot Bible. Plantin explains his mark, stating that the compass turning around signifies work and the stationary point constancy.

The fifth of the series of folders of the Beckett Paper Company, Hamilton, Ohio, of which we hope there are more to come.

To Keep Pace with the Ever Growing Demand of Advertising

BUILT by men of long years' experience in advertising, this modern engraving plant is founded on a knowledge of the things advertising values the highest in an engraving service. Here, every effort will be made to supply these better. The location, at Michigan Avenue and Randolph Street, we believe, has no equal among Chicago's Photo-Engravers for saving time at both the receiving and delivery ends.

the receiving and delivery ends.
It is worthy of mention that PhotoEngraving, as a science, is now an open
book—and that quality is wholly depenent upon the sincerity and strategic position of the producer. Collins & Inglis, Inc.

will make engravings the best they can be made. A group of the industry's ablest craftsmen assisted by the utmost in facilities assures that.

Unusual plans have been developed to minimize mistakes and misunderstandings. In fact everything possible has been done to make this the photo-engraving shop of your dreams. We invite you to inspect this new plant and hear more of its ideals on the ground where they are already being proved sound. Try us on something difficult—some intricate piece of work, and prove to yourself that we know our stuff—from negatives to proofs.

Collins & Inglis, Inc.

Phone Central 4090

Effective use of characterful ornamentation in connection with the signature on the inner spread of an interesting folder of the photoengraving house of Collins & Inglis, Chicago.

serif fonts are, but the effect of it is worse in connection with the holiday decorators, which are more suitable for use with Old English type forms. One can not do good work with poor type, and the face used for this special Christmas letterhead is one of the worst afflictions a printer could have.

one of the worst afflictions a printer could have.

O. E. Boorti, Des Moines, Iowa.—Your work continues high grade. We find nothing to find fault with, unless it is that your letterhead, which is otherwise quite effective, takes up too much space on the paper. The trade-mark could have been much closer to the top, as, with only the border blind embossed, the effect of the marginal space between the border at the top and the top edge of the cut is not propounced.

between the border at the top and the top edge of the cut is not pronounced.

M. C. Henderson, Pittsburgh, Pennsylvania.—
The booklets you submit, produced in the plant of your employer, the William G. Johnston Company, equal the quality of the best similar work being done anywhere. They are not only pleasing in format and typography, but they are effective in layout and are featured by excellent presswork and unusually good papers. Whenever a package with the Johnston label arrives we prepare to enjoy ourselves; and let it be stated to your credit, we have never yet been disappointed.

Dover Press, Fall River, Massachusetts.—The

Dover Press, Fall River, Massachusetts.—The "Goosewing Beach" booklet and the two accompanying program folders are in excellent taste. The presswork on the halftones in the former seems too weak, even allowing for the fact that because of the nature of the stock you had to touch the paper lightly in printing and make a quick get-away.

THE SOUTHERN PRESS, INCORPORATED, Norfolk, Virginia—Specimens are not only exceptionally good typographically, but there is a freshness about some of them, notably your letterhead, that is quite invigorating. We see nothing whatever with which to find fault.

THE YEAR BOOK of the Washington (D. C.) Typothetae is especially interesting from a typographical standpoint. The neat type cover, set in the handsome Cloister style and printed in silver on deep wine-colored stock, is especially impressive. The handling of the text pages set in Cheltenham Wide is very good, the interesting initials and the marginal heads—which, by the way, extend part way into the text—being a particularly good feature in consequence both of their novelty and effectiveness. The emblem of the organization appears in the lower outside corner of each page and, with initials and side heads, is printed in an orange which, by the way, is somewhat too weak for the heads set in Cloister. Aside from this slight weakness of

the second color, the only other feature about the book we do not like is the second (italic) line of the running head, set in a weak modern face that is inconsistent with the two rather strong old styles otherwise used. Spacing between words in this line is altogether too wide, the object being to make it the same length as the first line, "The Year Book, 1924-1925." The printing is very good indeed.

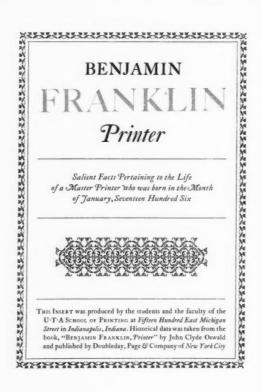
EDWARD H. DOUGLAS, Copenhagen, Demark.—
Thank you for the collection of letterheads of various Chevrolet dealers, all of which, you say, were executed by one local printer, Egmont H. Petersen. He did mighty well, we think, to attain such a good average in 120 headings, which, although plain, score in effectiveness because of pleasing arrangement and because he has employed an exceptionally good type face, considering the nature of the work. The face, Cochin, is not so "typey" as most present-day fonts, and because it is free and somewhat irregular a hand-lettered effect is given, especially since the face is not often seen in this country.

since the face is not often seen in this country.

H. Loode Robertson, Chicago, Illinois.—The specimens you submit are of fine grade, both from the standpoint of your own work, layout and typography, and that of your firm, the Manz Corporation, an organization notable for years for the fine quality of its presswork. There is not an inferior piece of work in the whole large collection; indeed many of them are decidedly fine models for work of the kind. The best item is perhaps the especially elegant brochure for the apartment building known as "3530 Sheridan road." The cover of this booklet is both handsome and impressive.

T. W. Lee, Minneapolis, Minnesota.—You do fine work. The cards and blotters recently sent us are excellent, consistent in every detail and in each and every instance entirely sufficient for the purpose. The fact that you avoid conventional arrangements while maintaining good taste and good design is a strong feature of your work. In short, it is only by the use of more stylish type faces than you sometimes use that you could improve the specimens you have submitted. You lean—either from necessity or from choice—toward bold-face types more strongly than we like.

HIGGINS-CLINKSCALE COMPANY, Atlanta, Georgia —We enjoyed the cleverly worded letter that accompanied your latest package of specimens, including the letterhead we expressed a wish to see. Your typographer surely does "know his vegetables," as you state. These specimens are quite up to the standard of those in the previous collection, our favorable report on which proved so pleasing to you. Come again.





Handsome initial page of an insert from *The Wrong Font*, publication of the U. T. A. School of Printing, Indianapolis. The style is in keeping with that of Franklin and Caslon, whose types were preferred by the patron saint of American printing. In black and vermilion on white antique paper the original page is handsomer than our miniature reproduction indicates.

Novel and characterful use of rules and typographical ornaments in the page border of the "Cooper Type" number of Typo Graphic, house-organ of the well known Pittsburgh advertising typographer, Edwin H. Stuart, who has the happy faculty of being able to turn out things that are different yet good. Original printed in blue and black on white antique paper.

U. T. A. School of Printing, Indianapolis, Indiana.—We always enjoy looking over whatever you submit and always find it worthy of our interest. All features—the typography, the presswork, the ensemble, in fact—are in keeping with the high standard of craftsmanship we should expect from the national printers' trade school. A handsome example, the title page of a special insert from one of the issues of your excellent, interesting and educational paper, The Wrong Font, is reproduced. There is nothing about the work you submit that seems to require change or correction.

Vydal Arthur Novak, Prague, Czecho-Slovakia.
—Your booklet about Giambattista Bodoni is truly excellent. The typography, done in one of the mod-

Vydal Arthur Novak, Prague, Czecho-Slovakia, —Your booklet about Giambattista Bodoni is truly excellent. The typography, done in one of the modern adaptations of the great Parmesan printer's type, and spaced in accordance with his style, is handsome. Wide margins and clean white paper also contribute to the desired end; the booklet as a whole is entirely consistent. The reproductions of Bodoni's work are especially interesting and instructive to all typographers fortunate enough to receive copies. We regret that we do not know your language and can not therefore enjoy the text, which we assume is of the same degree of excellence as the book itself.

the book itself.

James Kent Eaton, Incorporated, Boston,
Massachusetts.—We agree. The paper specimen
book for Stone & Andrew is along unusual lines.
What is more interesting is the fact that it is executed in the best possible manner. The printing of
the halitone cuts reflects favorably upon your skill
and also on the quality of the coated paper, namely,
D. B. M. Folding Coated.

D. B. M. Folding Coated.

MURPHY-CHEELY COMPANY, Butte, Montana.—
Letterheads for Messrs. Ward and Palmer have a "whale of a kick"; they are unusually striking and are good looking, too, for bold-face treatments. The portrait of Lincoln printed from linoleum blocks cut by Frank Ward is one of the best examples of this kind of work we have ever seen. Not only is the engraving well executed technically, but the

likeness of the Great Emancipator is wonderfully good, better, in fact, than we thought possible by this method. The printing in colors is beautifully done, and the colors themselves are especially pleasing.

THE CAXTON PRESS, Canton, Ohio.—Your portfolio bearing a full-size reprint of a magazine advertisement, presumably prepared by you to appear in The Saturday Evening Post—for the Timken Roller



Cover design characteristic of much of the work of this class emanating from Germany. It might therefore be considered representative of the Germanic style. Original in light blue and black on tan stock. Bearing Company—is handsome and impressive. The advertisement is unusually effective because of the striking illustration, a dark foreground of a forest scene, through an opening in the trees a bolt of lightning seen against the dark sky—illustrating the title "Harnessed by Man—Free on Timkens." We wish it were possible to make an adequate reproduction of it, but we can not and can only suggest that our readers be on the lookout for it. We assure them they will be well repaid for their trouble if they find this notable advertisement.

John R. Stevens, Brockenhurst, England.—We surely appreciate receiving the fine collection of specimens of posters, etc., printed from linoleum blocks. These are much larger than the prints we are accustomed to seeing done in this country, which come largely from school shops; and the quality of those you send is quite measurably better than most of this class of work done in America. Your work measures up to the standard of most of the poster work that is here drawn by artists and then printed from zinc etchings. We believe some of the commercial printers of America are missing an opportunity, because many could specialize in show cards and store signs made by this process, which in many cases should effect a considerable saving over the cost of engravings. We appreciate your letter and are glad to get the information contained therein, but we are a little surprised to learn linoleum blocks will stand five thousand impressions, provided, as you say, the lines are not too fine. We should like to receive some smaller specimens—booklet covers and the like—to reproduce, thereby giving a great number of our readers who are interested along this line an idea of the possibilities of this work in a commercial sense and providing them with practical illustrations.

CURRIER & HARFORD, LIMITED, New York city.

—Once more you've covered yourselves with glory!

The new catalogue of the electrotyping machinery
made by R. Hoe & Co., Incorporated, is handsome,
impressive and readable. It is a common-sense book

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done in such fine fashion as to suggest real worth done in such the fashion as to suggest real worth. The typography in Caslon (with long descenders) is a delight, but with many halftone illustrations of machines used throughout the book, the preservork becomes, perhaps, the factor of first importance. This you have done in a fashion that is as creditable to you as your many typographical suc-

light b'ue or green tint (it is difficult to say which here by artificial light)—is away too pale even for a rule border, where very little strength is necessary. It is all but impossible, however, to read the line of type across the top. The combination of types—Wedding Text, Artcraft and Parsons—is not at all good. Not more than two faces should be used

a wholly distinctive and novel style. While it is a wholly distinctive and novel style. While it is often satisfactory—sometimes excellent in small forms of a few lines where a chic, catchy effect is apropos—it is a face that doesn't combine with any other to good advantage. It should be used alone. New Jersey State Home for Boys, Jamesburg, New Jersey.—The Advance for January bears

Mills: Konnarock, Va., Damaseus, Va., Linville, N.C.



The Forest Lumber Company **Lumber for Industrial Purposes**

Oak and Maple Flooring

Pittsburgh and Philadelphia

Just a one-color letterhead, but the original scores because the type suggests the magnificence of the forest, likewise represented by the illustration. The effect was further heightened through printing in green ink, tan stock being used. By Arthur C. Gruver, Pittsburgh, Pennsylvania.

esses. The binding, moreover, is expensive, de luve and in every sense appropriate to the dignity and standing of the house of Hoe, from whom we quite naturally would not expect anything but the very best.

Very best.

ARTHUR C. GRUVER, Pittsburgh, Pennsylvania,—
Your work continues mighty fine. We have often
marveled at your ability to take simple commonplace copy and get up letterheads
that look like "real stuff," even
though printed in only one color.
Several of the specimens in this latest collection, among them the letturbead that is reproduced on this terhead that is reproduced on this page, bear evidence of this peculiar ability.

ALF. LANGLEY, Langley & Sons, London, England.-The posters you London, England.—The posters you submit, all printed from linoleum blocks, are excellent. They make unusually fine advertising pieces at a cost which we surmise is far below a cost which we surmise is far below what the cost of the same size pieces printed from zinc-etched drawings would be. American print-ers have not gone into this work to the extent that our British cousins (pardon the familiarity!) have and we think some of them are miss-ing an opportunity. We shall be pleased to receive some specimens of smaller items along this line, such as would be suitable for reproduc-tion and of interest to the general

run of our readers.

Crescent Printing Company,
Mason City, Iowa.— Considering
that they are just everyday work
and that they are just ordinary
commercial forms such as constitute
the grief from thousands of shore the grist from thousands of shops, the grist from thousands of shops, the specimens you submit are satisfactory. Arrangement and display are very good—in fact, excellent on many of the items—but the work falls short of excellence because your type equipment is sadly out of date. In this day of the Cloisters, forewards Coulty and other hand. Garamonds, Goudys and other hand-some faces, Engravers Bold, Cop-perplate Gothic and Old English types do not permit of high-grade typography. We should like to see some of the work in better type, just for the sake of comparison and to show the difference the one item of type can make. The best specimen of the lot is the letterhead for the local advertising club. The an-nouncement of the opening of the first winter term of Hamilton University is the poorest, and because it justified two colors and better grade of stock than common, the inferiority of this item is more regrettable. The second color—a

in a job of this kind, one for the body and the other for some of the display features. Indeed, most of America's best typographers would do a job of this character in one style. The Artcraft face is the best you have. It would have meant a great deal in the quality of your work if you had bought something better when you got the rather new Parsons: it stands alone among all type faces,

another fine linoleum block cover design done in colors and it's an especially interesting one. We still maintain that the best wood block printing done in any school in America—so far, at least, as we have seen—comes from Jamesburg.
SOUTHAM PRESS LIMITED, Montreal, Quebec.—
"Legends of the St. Lawrence" which you produced

for the Canadian Pacific Railway is a colorful and striking booklet, featured by char-acterful artwork exceptionally well rendered in full color. The offset presswork is of the best grade and the effect is measurably enriched by the effect is measurably enriched by roughing. The front and back cover pages are particularly good; in fact they are the best feature of the book. The one point we have to make against the book as a whole is that the inside appears overdone. However, this in no way reflects upon the typography and presswork, which presumably corrected the property of the present which presumably represent your own part.

DON W. BUTLER, Pittsfield, Massachusetts. — First a compliment upon the size and editorial quality of *The Star Shell*, which, as the local publication of the local post of the American Legion, we consider remarkable, especially in view of the fact that the work of pro-ducing it is largely done by memducing it is largely done by mem-bers, some of whom you state are printers from necessity. This sur-prised us, for the book rates fair according to the standard of the average commercial printing plants. The presswork is very good indeed, and the advertisements, on which relatively few styles of type are utilized—maybe because of necessity, too—are away above the average for a publication of this size and class. The cover design, printed from two cuts in two colors (with figures in each one) is a little confusing, yet we must admit it is effective. Aside from that—which may or may not be a fault, depending upon how one looks at it—there is nothing of importance to correct, unless, of course, you have ambi-tions to make the paper a model of thins to make the paper a moder of the ine typography, which we don't believe is practicable, if desirable. It would involve larger type, whereas the face is already as large as that of The Saturday Evening Post, which manages to get along. We don't like the division of the word "Editorials" in the box head over that department. The ornament could be at one end of the word and the panel, in which case the effect would be improved because of

the greater interest of the head from

IT WERE POS-SIBLE TO PRE SENT AN ITEM ized account a wof the tremendous waste of money in unproductive newspaper advertising in nineteen hundred and twenty-five. As a result the potency of direct-mail would have its fling. Out of a comparatively modern method of merchandising there would grow a most powerful factor in creative selling. Printing would rank foremost-stimulating every other industry, through greater selling activity, with measurable returns, and all traceable to direct-mail advertising.

IAMES McMILLIN PRINTING CO.

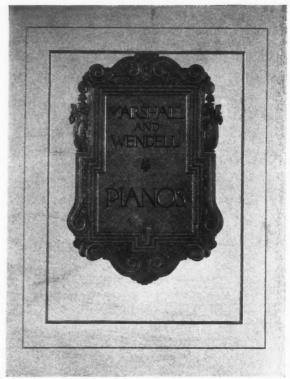
Interesting opening page of recent issue of McMillin Musings, house-organ of James McMillin Printing Company, Pittsburgh, Pennsylvania. Each article in the text was opened with a word of Old English serving as an initial, hand-lettered in conformity with the "I Wish" of this page. The original is printed in brown and black on India tint antique stock.

Garamont

Modern revival of one of the types of Claude Garamond, master designer of the 16th Century

G

John P. Smith Printing Company ROCHESTER, NEW YORK



Cover design of handsome catalogue executed by another Rochester firm, the Du Bois Press. Printed and embossed in black and gold on soft gray-green stock the cover gives a beautiful effect, but not more so than the interior of the booklet, where large process color halftones are executed in a fine style.

Title page of type specimen book by William E. Hegle, of the John P. Smith Printing Company, Rochester, New York, one of the numerous items mounted in an impressive portfolio which is carried by all salesmen of the Smith company and which we think must prove a most effectual sales help.

a design standpoint, and the division of the word

in this way would then be made unnecessary.

The Golden Quill, Muscatine, Iowa.—Your book-

The Golden Quill, Muscatine, Iowa.—Your book-lett magazine of verse is very good indeed, the cover and title pages being unusually good when compared with publications of the same size and character. The text pages are clean and readable, and, with wide margins, cre-ate a very pleasing and inviting appear-ance. However, we should like to see some arrangement of the title on the cover page that would obviate the hyphens used to even up the measure of the first and third lines with the second and longest one. We lines with the second and longest one. We do not feel the makeshift method of squaring up is as objectionable in this case as it usually is, possibly because the design is otherwise so good and because type of pleasotherwise so good and because type of peas-ing form is used. The title page is espe-cially good, although we should like to see just a little more margin between type and border at top and bottom, especially as the margins at the sides are rather extensive

margins at the sides are rather extensive in proportion.

WILLIAM E. HEGLE, Rochester, New York.—The portfolio entitled "Appeal in Typography, Layout and Design," a collection of specimens of your work executed in the plant of the John P. Smith Printing Company reflects the finest quality of workmanship throughout. The individual specimens are de luxe. We can easily and fully appreciate what a great help a portfolio so tastefully zotten up. and so imfolio so tastefully gotten up, and so impressive, must be to salesmen when selling printing literature on which the best typography is demanded. The showing of this portfolio would seem to clinch the business, portion would seem to clinic the business, leaving, as it does, no question or doubt as to your ability. We are reproducing a repre-sentative exhibit. The letterhead on which you write is not up to the standard of the work shown in the portfolio; this is something to which you might turn your hand

to advantage.

The Du Bois Press, Rochester, New York.—We quite agree with your customer, the American Piano Company, in its esti-

mate of the excellence of the catalogue for the Marshall and Wendell piano. The beautiful illustrations of the pianos arranged in room settings and printed by four-color process are a notable achievement in

WILLS SAINTE CLAIRE Motor Cars

The charm of simplicity and the delights of the open air are reflected by the folder title reproduced above, one of a number of impressive and beautiful examples submitted by the Speaker-Hines Printing Company, Detroit, Michigan.

fine presswork. The book all through, typography and decoration as well as art and presswork, is worthy of high praise. Space will not permit us to reproduce anything but the cover design.

SPEAKER-HINES PRINTING COMPANY, Design Mishing Separation Separation.

troit, Michigan.—Some time ago we re-ceived a copy of your booklet on the Wills Sainte Claire cabriolet roadster from another source. We kept it, accounting it then, as we do now, an especially notable advertiswe do now, an especially notable advertising brochure—one in many thousands. The
cover is especially delightful, the "design"
being a halftone, and a mighty good one,
showing the car in front of a fine home,
without lettering or type. The halftone is
beautifully printed in sepia and bleeds off
the stock, except along the left-hand edge
(at the fold) where a strip of ornamentation
the stock between two colld line are girle. appears between two solid lines, an eight-een-point rule at the fold, then the strip of border and then a six-point rule. The effect of this page is rich and it reflects fine quality most emphatically. The printing is de luxe. On the inside pages, which are smaller than the 6 by 9 inch cover, the neatly shaped halftones have an effect of depth that is wholly remarkable. These cuts, depth that is wholly remarkable. These cuts, by the way, are duotones printed in light tan and sepia. It is this light tan that helps to give the effect of depth above referred to, and it serves for printing the decorative features of the page, which although chaste and inconspicuous, effectively adorn the pages. The two plates are in every illustration carefully registered; there is not the tall tale evaluation, due to proc. register. tell-tale overlapping, due to poor register, which so often characterizes duotone printing. In fact, many would have to be told ing. In fact, many would have to be told that the halftones are two colors, although the exceptional "depth" and liveliness would suggest something even beyond the best engravings and printing. This is really one of the notable productions of the printing art for 1925. The Wills general catalogue is likewise outstanding, although it doesn't have the charm of the smaller one. Other specimens submitted, one of which is here reproduced, are excellent, too. which is here reproduced, are excellent, too,

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By Frank O. Sullivan

Problems pertaining to Offset Lithography will be discussed under this heading with a view to offering practical assistance, and to the widest possible dissemination of accurate information regarding the offset process.

Photolithography and Offset Lithography

Part XV.—By Frank O. Sullivan

The recent purchase of the Hall Printing Press Company, with its splendidly equipped factory at Dunellen, New Jersey, by R. Hoe & Co., brought into consolidation two companies that have for years specialized in the manufacture of lithographic printing presses. It is our pleasure this month to describe the one and two color offset presses now being mar-

Hoe One-Color Offset Press

keted by R. Hoe & Co. As there were no photographs of these machines available, it was necessary to show reproductions from halftone prints from their catalogue.

THE HOE ROTARY ONE-COLOR OFFSET PRESS with automatic feeder and pile delivery is built in three sizes: 36 by 48, 38 by 52, and 44 by 64 inches. It embodies the latest practical improvements and every desirable feature adapted to this class of machinery. It will not only do the best commercial lithographic and fine halftone plate and type work at high speed, but also high-grade colorwork—solid colors as well as the most delicate tints—in accurate register and even tone.

Design.—The machine is simple and symmetrical in design, substantial and rigid in construction, and convenient and reliable in operation. The working mechanism is in easy reach of the operator, and the entire machine is accessible for putting on and taking off plates and blankets, cleaning and making adjustments.

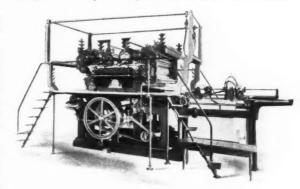
The Inking Mechanism is one of the best that has ever been devised, can be easily adjusted, and feeds accurately the proper quantity of ink for each sheet. The use of large-diameter inking rollers gives a greater contact surface between the rollers, thereby insuring thorough mastication and an even supply of ink, and greatest economy in consumption of ink. The distribu-

tor rollers and cylinders are all positively gear-driven and are not removed from gear contact when the ink or water form rollers are lifted from the plate.

When the impression is tripped the form inking rollers are automatically raised from the plate and at the same time the ink feed is automatically stopped, thus preventing thickening of the design upon the plate, and insuring a uniform color for all impressions. The water form rollers are not affected by this automatic device, but are operated by hand when occasion requires.

The ink rollers can be inked up without inking the plate. The plate can be inked up without printing on the rubber blanket. The rubber blanket can be printed upon without offsetting on the bare impression cylinder. It is not necessary to spoil the first or the last sheet passing through the machine, when the impression is tripped on or off.

The inking rollers are securely held in position when set. They are mounted on swinging arms and are so arranged, in connection with the water form rollers, that it is impossible to place them in contact with the plate until the water form rollers have first been placed in contact with the plate to dampen it. This prevents spoiling the plate by accidentally inking it when dry. All adjustments of rollers and fountain



Hoe Two-Color Offset Press

can be readily made from the floor. The ink fountain is furnished with removable back, for greater facility in cleaning.

The Water Distribution.—The water-feed adjustment is sensitive and easy to adjust. It is positive and rigid in operation, thus making it possible to obtain a fine adjustment and even film of water. The two water form rollers are held in open

sockets in positive contact with the plate at any pressure found desirable and are connected with the ink form rollers in such a way that they must first be placed in contact with the plate.

The water riding roller vibrates, giving an even distribution of the water. The water fountain roller is gear-driven and so arranged that it can be easily removed for covering with muslin or for cleaning purposes. The water fountain is arranged so that the water can be run off when necessary to change it.

Cylinders.—The three cylinders are of the closed type and are alike in construction. They are of especially strong construction, carefully balanced and ground absolutely true. Each cylinder is carried on a forged steel shaft of high carbon with journal bearings ground to accurate diameter. The bearers of the printing cylinders are detachable and are of liberal width. The cylinder gears are centered on the cylinder hubs and bolted directly to the cylinder body, thus insuring ideal running conditions. The cylinder gearing is furnished with backlash rims, which prevent any play or slip, and insure the cylinders working in proper unison. The gear on the plate cylinder is arranged so that the lay of the design can be easily changed to suit the register of sheets requiring more than one impression, or for any other purpose. The plate cylinder is arranged for a plate .029 of an inch in thickness and has improved plate clamps, which hold the plate taut and allow no slipping or moving under pressure. The clamps can be easily and quickly adjusted.

The rubber transfer cylinder is provided with a substantial blanket-holding device which is rapid, easy and positive in operation.

The new sheet-detecting device for the impression cylinder, with which this press is equipped, allows the printing of each sheet taken by the grippers and at the same time makes it impossible to print upon the cylinder by tripping the impression when there is no sheet in the grippers. The device operates after the grippers have closed and may be used in connection with either hand or automatic feeding. The cylinders are sufficiently large to allow ample time for registering. The impression is susceptible of the finest adjustment. It can be easily and quickly set to suit different grades of paper.

The speed of the press is limited only by the capacity of the feeder and class of printing to be done.

Automatic Trip.—The press is arranged with an automatic trip which prevents sheets being spoiled by partial impressions, which are unavoidable on hand-tripped presses. The improved sheet-taking device is noiseless and holds the sheets in a fixed position, under positive control, until they are printed. The feed guides are of the quick-acting type and accurately register the sheets. The delivery is simple and positive and lays the sheets printed side up on the board of the automatic pile delivery, which is fitted with a sheet-jogging device. The pile delivery is simple and accessible, and delivers the pile of sheets in such a way that it can easily be moved from the press. Incorporated in this machine is the Hoe automatic front and side positive register mechanism used with the Hoe automatic or semiautomatic type of sheet-separating feed mechanism.

THE HOE ROTARY TWO-COLOR OFFSET PRESS with suction feed and pile delivery is built in one size only, 44 by 64 inches. It embodies features resulting from many years' experience in designing and constructing rotary lithographic machinery of all kinds. The novel and particular advantage of the Hoe two-color offset press consists of *interchangeable feed and delivery piles* by means of which paper, having been placed on the first truck, requires little or no handling at the delivery or feeder until the job has been completed in all its colors.

The construction of this press permits the plate to be attached to the cylinder leading-end first instead of tail first. The front, being the register end of the plate, should be fastened first in order to reduce to a minimum the handling of the plate by the clamps. This feature effects a saving of time.

Framing and Driving Mechanism.—Great care is exercised in the selection of suitable material for the different parts of the machine. Nothing but the best quality of steel, bronze and cast iron is used for the purpose. The frames are heavy and well braced to prevent vibrations and are supported by a rigid base or foundation. Motors are bolted directly to press base.

Dampening Mechanism.—The plate cylinder is dampened by two water form rollers, which, with a vibrating distributing roller, are held in a swinging frame. A convenient lever controls this frame, and raises or lowers the rollers on the plate. The water supply from the fountain can be regulated from minimum to maximum by shifting a lever, the position of which shows the operator his exact adjustment.

Inking Mechanism.—The inking mechanism, designed primarily for colorwork, has been given special attention. The ink is thoroughly distributed from the fountain to the plate through the medium of many ink drums and rollers. These ink drums and distributing rollers are given a large and ample vibration. The ink fountain has a very rigid body and an extra large fountain roller. The ink fountain blades are of tempered steel and have been ground in place to insure a fine, even flow of ink. The ink feed can readily be adjusted from one to ten teeth by moving a lever to the desired notch.

All form and feed rollers are run in adjustable bronze roller sockets with nothing to obstruct their adjustment. The fountain feed stops at the same time as the form rollers automatically are being raised from the plate, thus preventing an accumulation of surplus ink when the press is running but not printing. The rollers can be brought down to the plates before the plate cylinders are thrown into impression when it is desired to ink the plates before printing.

Cylinders.—The cylinders, made of the finest grade of gray iron, are exceptionally heavy and supported in solid boxes on the frames, and are accurately ground in their own journals to an absolutely calculated diameter.

The vital importance of gearing in a rotary lithographing press is recognized and no part of the Hoe machine has been given more careful consideration in design and manufacture. The main driving gears and the cylinder gears are cut with great care with backlash gears by which is produced a perfect running gear, which, in connection with other features in the construction of the press, entirely eliminates gear streaks. The plate and blanket surfaces are accessible and exposed at all times so that the pressman can readily work on them. The blanket reel rods are extra heavy and will not spring, and are provided with detachable clamp bars which are quickly removable from the reel rods.

To remove the plate it is necessary only to loosen the clamps on one edge of the plate and the others release automatically. The plate can be adjusted separately at the four corners so as to take care of slight variations in transfer. If it is desired, the pressure between the cylinders on either end can easily be adjusted while the press is running, by simply turning a screw.

The grippers on the impression cylinder are drop-forged, tempered steel; the gripper bar is of tool steel well supported in bronze-bushed bearings.

Register Feeding Mechanism.—Incorporated in this press is the Hoe automatic front and side positive-register mechanism used with the Hoe automatic or semiautomatic type of sheet-separating feed mechanism. The register mechanism is designed to overcome, or to reduce as much as possible, register troubles produced by inequalities of paper, and to give good register on stock that any other registry mechanism could not handle. The sheet is positively drawn against the front gage and held there supported by a solid plate until the grippers remove the sheet from the gages.

The register adjustment, controlled by an indicating screw at each side of the delivery pile, can be varied to any required of ad

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s d degree as shown on the indicator while the press is in motion and the pressman is watching the delivery of the product.

The feeder is arranged so that when a sheet is not fed the press cylinders automatically trip out of impression; and when a sheet is fed the pressure automatically goes on without any further action on the part of the operator. The feeding and tripping arrangement is designed for the object of preventing any damage to the blanket.

The sheets are fed printed side up and, being turned vertically upward and partly over before reaching the impression cylinder, are protected from any matter that may have fallen on the sheet accidentally.

Delivery Mechanism.—The positive chain delivery operates equally well on all grades of stock and at the highest speed. It has but two sets of grippers and delivers the sheet printed side up with nothing touching the printed surface.

Air-Conditioning a Plant for Colorwork



T IS becoming more and more apparent to lithographers and printers that the moisture in the air has a great deal to do with the strength and stretch of papers. It is a known fact today that as the moisture in the air increases, the strength of the paper decreases and the stretch increases. The following table, taken from R. W.

Sindall's book, "Paper Technology," gives the results of an investigation with a good writing paper made of rags, sized with rosin and tested under varying conditions of moisture:

	PER CENT								
Relative humidity of the atmosphere Moisture in the air-dry	100	90	80	70	65	60	50	40	30
paperVariation of tensile	17.1	11.4	8.7	7.1	6.5	5.9	4.8	3.8	2.8
strength from the standard Variation of tensile		-33.0	-15.1	-4.2	0.0	+3.1	+8.€	+12.7	+15.8
stretch from the standard	+67.4	+43.5	+24.2	+7.5	0.0	-7.3	-0.1	-31.8	-41.

It will readily be seen from this test that sixty-five per cent relative humidity is a happy medium under which to print register colorwork in the pressroom. When the relative humidity goes below that mark, the moisture content of the paper is decreased, contraction is thus caused, and the strength increases. When the relative humidity goes above sixty-five per cent the moisture content of the paper is increased, and consequently the paper expands and its strength is decreased.

In a recent bulletin issued from the research department of the Lithographic Technical Foundation at the University of Cincinnati, Prof. Robert Findley Reed has this to say regarding the "Relative Humidity in the Pressroom":

The means of maintaining a standard relative humidity in the pressroom are limited for the average lithographer to: (1) Adding moisture to the atmosphere if too dry; (2) increasing the temperature if too wet.

It is of course possible to maintain any desired temperature and humidity conditions, but unless the humidity adopted as standard is as high as the maximum humidity of the outside atmosphere, an installation will be required to reduce the humidity during the summer months when the temperature and humidity are both high.

An examination of the records of the United States Weather Bureau at Cincinnati indicates that during the months of October to May any one of the following conditions could be easily maintained by simply adding moisture to the atmosphere: Forty-five per cent relative humidity at 78° F.; fifty per cent relative humidity at 75° F.; fifty-five per cent relative humidity at 70° F. During these months the dewpoint of the atmosphere is comparatively low. During the months from June to September the dewpoint is often quite high, and the conditions to be maintained by humidification would have to be changed to one of the following: Sixty per cent relative humidity at 85° F.; sixty-five per cent relative humidity at 82.5° F.; seventy per cent relative humidity at 77.5° F.

Even then there are two or three days in each month when the dewpoint is too high to maintain these conditions, and difficulties will be encountered with work requiring accurate register. It is obvious that these difficulties will be most serious in shops where no attempt at humidity control is made, and also that they would not be felt at all in plants having efficient humidifying and dehumidifying equipment.

Plants in other geographical locations will have slightly different conditions to face in solving this problem, but it is safe to say that fifty-five per cent relative humidity at 72° to 73° F, during the winter and sixty-five per cent relative humidity at 82° to 83° F. during the summer months could be maintained without difficulty in the majority of pressrooms in the United States at comparatively small expense.

It is an established fact that the results of tests, made on materials of either animal or vegetable fiber, are influenced by the percentage of moisture contained in the air. That is why

practically all laboratories carry out their tests under a sixty-five per cent moisture content of the atmosphere. This percentage of moisture can easily and quickly be ascertained by the use of any one of the many simple instruments on the market. One of the best is that known as Dr. Koppe's hygrometer, which is manufactured in



Hygrometer—An Instrument fluat Ascertains Percentage of Moisture in Air



Apparatus to Determine Influence of Moisture Upon Paper

Leipsic, Germany, and sold in the United States by the Foreign Paper Mills, Incorporated, of New York city.

Another instrument, sold by the same company, that will serve the lithographer or printer in determining the influence of moisture upon the measurements of paper during printing operations is illustrated herewith. This apparatus is designed as an aid in determining quickly and accurately the expansion or shrinkage of paper during the various printing operations.

The most recent complete air-conditioning of a lithographing plant is that of the American Lithograph Company, at its branch in Buffalo, by means of the Carrier air-conditioning equipment, manufactured by the Carrier Engineering Corporation, Newark. Somewhat similar installations of this equipment have also been made in the establishments of the Onondago Pottery Company, Syracuse; The Meyercord Company and R. R. Donnelley & Sons Company, Chicago; also the Forbes Manufacturing Company, Boston. The illustrations in this article are views in the new plant of the American Lithograph Company, and were made available through the courtesy of that company and the Carrier Engineering Corporation.

In order to give our readers some idea of the effects of manufactured weather but without going too deeply into the technical side of the moisture content of air, we are quoting from *The Weather Vein*, a quarterly house-organ issued by the Carrier company:

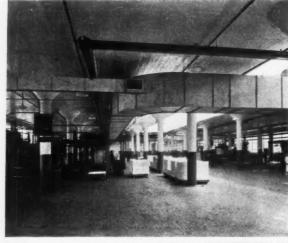
REGISTER.—All the remarkably ingenious methods of color printing which have been developed depend, in the final analysis, upon the means provided for securing perfect *register*, or exact *position*, of the succeeding impressions, with respect to those which have been previously printed.

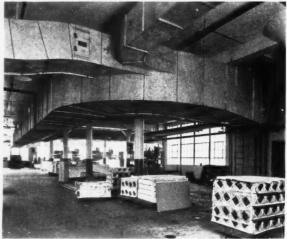
The makers of presses have produced machines so accurate that the tiny dots printed from one halftone can be made to fall upon the corresponding dots printed from another. This is all that mechanical genius and skill can do. But in order for the impression of the second plate to register with that of the first, or the third with those of the first and second, the initial impressions must of course be brought into precisely the correct position to receive the succeeding impressions.

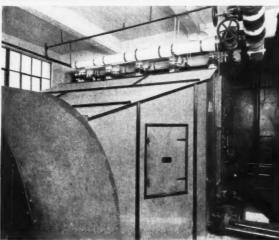
It is here that the trouble begins, because paper is guided through the press by means of guides which co-act with the edges of the paper, and thus if the paper, which is extremely hygroscopic or sensitive to variations in the moisture content of the surrounding air, stretches or shrinks, due to variations in its own moisture content, the guides may still function properly with respect to the edges, but the position of the printed design within the edges of the paper will vary as the sheet expands or contracts. Thus, if a sheet of given size is registered while very dry, and succeeding sheets absorb moisture from the air of the pressroom before reaching the feeder, thereby expanding, such sheets will go through "out of register" and the work will be valueless.

Further, if the first color is run while the paper is dry, and the paper then absorbs moisture before the second color can be run, the *area* of the printed design in the first color will be enlarged so that the second color can not be registered thereupon, inasmuch as the area of the plate will be smaller than the printed area upon the paper.

Obviously, perfect register can be obtained only if all colors are run while the paper possesses the same moisture content, and is therefore the same size. Since runs involving from six to forty colors, and millions of separate pieces, are ordinary commercial orders, oftentimes many weeks elapse between the impressions of the first color and the last. Paper instantly reacts to changes in the moisture content of the surrounding air; in other words, to changes in humidity. On a cold, dry day the paper will shrink. On









Views of the Air-Conditioning Apparatus as Used in the Plant of the American Lithograph Company, Buffalo

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a humid, warm day it will expand. The extent of such expansion or contraction, in large sheets, may be a matter of one-quarter of an inch, or more, and *register* requires accuracy within less than one two-hundredths of an inch!

Atmospheric humidity is, of course, constantly varying every hour of every day throughout the year. Hence the condition of the air within a pressroom will vary accordingly, and the paper stock will likewise vary in moisture content and size from hour to hour, or day to day.

The color printer, with all his marvelous methods and beautiful machinery, is thus at the mercy of the weather, because his paper stock is delicately hygroscopic.

MANUFACTURED WEATHER.—It has been ascertained that paper prints best at a certain definite moisture content and with the temperature of the pressroom within certain definite limits. So manufactured weather provides precisely these conditions, further

aiding the printer or lithographer in his efforts to attain the highest excellence in finished product, maximum production and greatest economy.

In order to maintain ideal conditions within the pressroom the air must all be washed clean; winter air must be heated and its moisture content *increased* to the fixed standard (humidified); and summer air must be cooled and its moisture content *reduced* to the fixed standard (dehumidified).

The processes by which Carrier equipment accomplishes these results—heating and humidifying in winter by means of steam; cooling and dehumidifying in summer by means of refrigeration—have been fully described in previous issues of *The Weather Vein*, but in the great color-printing plant of the American Lithograph Company, Buffalo, there is a Carrier installation embodying a new factor in scientific air-conditioning, a factor destined to introduce a new era in the services and applications of manufactured weather.

The Fundamentals of Offset Lithography

Part III. - By A. R. CARNIE

Vice-President, New York Group Litho Company, Incorporated



OUR men were recently sitting around a luncheon table, discussing modern lithography; three of them were practical shopmen who had received their training not from text books but from years spent in shop practice; their combined experience was probably about eighty years. The fourth man was thoroughly versed in the

office management of a lithographic plant, knew cost accounting and estimating as thoroughly as the three practical men knew their branch. Yet, lest any of my readers may think these four men considered they knew all there was to know of their business, let me state right here that not one of them would dare make such claim. All are still learning, and will continue to learn up to the moment that marks the stopping of time for them. Long experience in our line only seems to bring out more clearly how little we really do know.

Some interesting things were brought out at this luncheon; the office man was asking some very plain and clear questions as to why "it took so long" to do certain things and "why it cost so much." I am going to pass on the questions of the office manager as well as the practical men's answers; both sides are entitled to a hearing. Their discussion brought out part of the "fundamentals of offset lithography," and I believe we will find that like reviewing the past of lithography as was done last month it has a direct and great influence on present-day practices. Again, with this month's contribution it is my desire to begin work on modern offset lithography; so I believe we will find the result of that luncheon and a recital of the troubles discussed will bring us where we would naturally begin, if we are to take up the steps in offset work in their proper order; that is, begin with the preparation of sketches.

The office manager comes from one of the finest lithographic plants in the country; a plant that turns out quality work and takes pride in the fact that it is not in the price-slashing class; quality is the constant aim. Its output is as diversified as that from any plant in the country, from twenty-four-sheet posters in ten or twelve colors down to high-class small processwork of postage-stamp size. If I searched the country I could not find a plant that so well serves my purpose to bring to light certain fundamental practices that must always be maintained in the preparation of sketches for offset reproduction.

Work that was being executed in this plant at the time of the luncheon brought forth this question from the office manager: "Why can't the corrections be made in the small card that you are making on the poster?" As was pointed out last month, it is this question, and the answer, that brings to light the fact that our executives are passing through just such an experience as our lithographic artists; namely, we are in the stage of an old method overlapping with a new one. Just as the artists have to adapt themselves to new measures, so do the executives who are responsible for the preparation of our sketches.

The job of which I am writing was a sketch that was to be reproduced in a twenty-four-sheet poster and a car card 11 by 21 inches in size. This sketch was handed to the factory men "O. K.'d with following corrections." They were to move one of the figures a little closer to the left side, move some of the lettering, etc., a story every lithographer is familiar with, as oftentimes things are asked that would puzzle the archangel. To printers, this probably seems a foolish "stunt," but let me say it is a perfectly logical thing to expect from old-time lithographers in this particular hour of lithographic practices. To those who may not be familiar with the manufacturing of a poster, let me point out this: All kinds of corrections and changes can be made without inconveniencing the artists. They have a small lantern slide made, which they put in a projecting machine-or "magic lantern," as we called it when we were boys-and project upon a wall the desired size. Then they make a key or tracing with Conte crayon; this tracing is rubbed down on the stone or plate; and the lithographer proceeds to draw. So if any changes in position of figures or lettering are desired, it is an easy matter to take care of them when the tracing is being made; the lithographer simply moves his slide so that he can place the figure or lettering in any position he

This is the procedure for the poster. Now we want a car card also. If we are to make it the old "straight" method, we go about it in a different manner. If our original sketch is not too large, we pin on a sheet of transparent gelatin or celluloid and trace the sketch. If our sketch is larger than 11 by 21 inches we shall have to reduce the key in a camera. If our sketch is the correct size, we can use a different method again: Scratch a line in our gelatin, fill it with greasy ink, and pull it over on stone; but in either case the same changes can be made that we made in our poster. We can cut our tracing and patch it up any way we want, for we are going to draw from our tracing or key, using our sketch for color only. So if this particular job of which we are writing is to be made by the old

lithographic methods, it will not bother us much. We then only smile when we see "O. K.'d with following corrections"; but when the camera is called on to do the color separating, then our smile gives place to a grand scowl, and we howl and tear our hair. It was a grand howl from the practical men at this lunchen that brought forth our office manager's question: "Why can't you make the changes on so and so's car card?" The customer had insisted that the car card should be made by processwork, as the sketch had been made by a prominent artist and had cost a great deal of money.

By the way, while we are on the subject of customers specifying how they want their work made, there was a time not so long ago when buyers of lithographic material knew very little of the methods employed by lithographers, and did not seem to have any interest in finding out; but not unlike conditions in our industry, changes are coming in the buyers' ranks also. Buyers have become acquainted with our reproductive methods and are learning to specify just what method they want on what they buy. Until we reach the proving department in later articles we have a bone to pick with these same buyers as to how they treat proofs; but for the moment it would be out of place.

But to get back to our sketches. The alterations called for in the car cards could not possibly be made without a great deal of trouble; if you want a simple problem in arithmetic, trouble plus time in overcoming trouble means extra expense, and extra expense brings the cost accountant into the picture with his everlasting questioning as to "why?" "why?" "why?" and so forth.

I know the lithographer who reads these lines will find he can echo their sentiments. But how absurd they must sound to the printer and to the photoengraver—they who long ago learned that no changes could be made after negatives and plates, etc., had been made, or at least none of any great consequence. But the conditions we complain of are only too true and, as I have already pointed out, there is an excuse for such ignorance—if you wish to call it ignorance. For many years all the changes you would care to make in a lithographic reproduction could be taken care of, as already outlined; but in a straight out-and-out process reproduction you are licked before you start. And it is because this troublesome question is still with us, and must be put down as a fundamental error, that I mention it at all.

There are sketches and sketches; multiply it by a million, and you have some ideas of what is running in my mind. Perhaps I had better boil it down somewhat; there are sketches that will and sketches that won't. How few seem to realize the importance of "putting his sketch in order," marking it O. K. as to coloring, lettering, and all the other things that go to make up a good sketch; marking "O. K. as to dimension," and not saying "O. K., only add ½ inch more to height"—in the old line work we could do it, too.

Oh, the stories I could tell of sketches that have passed through my hands! Among other things there were oil paintings that had been corrected by using water colors over the oil, etc., until I have often thought if sketch artists who specialize in work for photographic reproduction would only learn to coöperate with us in every detail, give us a chance to tell them a few of our problems (not alibis), how much easier we could make our daily work. I have known artists who deliberately set out to absorb the other fellow's trouble, to see if they could do anything to help out. "He that seeketh, findeth"; they learned to coöperate, and now they are always busy; in their effort to learn the other fellow's story they have unconsciously bought from him his support; he has not been slow to tell the boss to "get that chap to make the next batch of drawings—his work is great!"

The changes necessary in the work I have been writing about may not have been the artist's fault; they could have

been due to a dozen other causes, such as the customer, etc.; but the fact remains, the extra cost in making the changes often far outbalances the cost of a new design, including the necessary changes.

A book could be written on "Sketches and How to Prepare Them for Photographic Reproduction," and it probably has been written, although I have not seen it; I submit this thought to the sketch artists: Hunt up process men who are qualified to talk on the subject, and listen in; they have much to say, and you will be the gainer, and will be a wiser and busier sketch artist.

Other questions were asked by our friend the office manager, which I hope to answer in future issues.

Lithographic Topics By "Sully"

Announcement is made by the Wheeling News Lithograph Company, of Wheeling, West Virginia, of the appointment of J. J. Emerick as sales director of the company. John Emerick was formerly connected with the Courier-Journal Job Printing Company, Louisville, and has had twenty-five years of practical experience in printing, lithography and the allied trades. He comes to his new duties eminently well fitted to serve the customers of the Wheeling News Lithograph Company in a capable and efficient manner. Here's wishing him all the success in the world in his new undertaking!

PRACTICALLY the whole month of February was spent in calling on the lithographers in Philadelphia, Baltimore, Washington and Richmond, and I had a most interesting time. I found that Philadelphia kept some fifty-five offset presses reasonably active in some fifteen establishments; Baltimore, forty-three offset presses in fourteen plants; Washington, thirty-one offset presses in nine plants; Richmond, twelve offset presses in three plants. It is true, of course, that there are still a number of stone presses used in that territory, especially in Washington, where so much of the patent office specifications are produced by the old method of stone lithography. It could not very well be done otherwise, as the runs are small. Out of all the plants visited in those cities only about fifteen were specializing in color offset lithography; the rest do principally commercial work, and black and white forms.

I SAT AT THE SPEAKERS' TABLE at the regular monthly dinner given by the Milwaukee Craftsmen's Club at the Hotel Pfister on the night of March 11 last and listened to L. C. Werden, sales manager of the Cuneo Press, Incorporated, who gave some very interesting facts concerning the volume of business turned out by his company. Here are some of the amazing figures on production: A capacity of 540 magazines; fourteen carloads of paper consumed daily, ten carloads going out by freight, the rest by express and through the postoffice; the printing of the Cosmopolitan and Good Housekeeping magazines, over two million copies monthly, and sending them to every section of the country so that they appear simultaneously on publication day; no orders taken that can not be delivered on the promised day; three large plants in Chicago; one in Bloomfield, New Jersey (a composing room and electrotype foundry); and finally the acquisition of the Northern Press of Milwaukee, with which is to be consolidated the Wisconsin Printing Company, just purchased. Mr. Werden spoke of the Cuneo corporation's intention of getting into the offset lithographing end of the printing business in the near future. It already has two large planograph equipment presses in one of its Chicago plants with a capacity of sixty-four pages each, on which it lithographs some of the mail-order catalogue

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By MARTIN HEIR

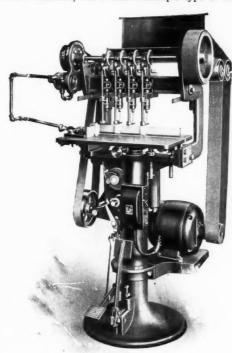
Author "Printing Estimators' Red Book" and "How to Figure Composition."

Matters pertaining to cost-finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage.

How to Estimate Printing

LESSON No. 18

MISCELLANEOUS BINDERY MACHINE OPERATIONS.—In Lesson No. 11 we gave production records of a number of miscellaneous hand bindery operations, including operations on the smaller and better known bindery machines, such as stitchers, punches, perforators, etc. In this lesson we shall cover the more advanced machines, the so-called multiple type of machines,



The Berry Round-Hole Cutter Six drill-heads may be used.

on which a greater output may be obtained per operation and per hour without increasing the necessary help to any perceptible degree.

The Berry Round-Hole Cutters.—These cutters will drill through any kind of paper stock—tissue, news, bonds, ledgers, as well as the hardest and thickest pasteboard or binders' board. The spiral extractor, revolving inside the cutter, breaks

up the waste, carries it up and throws it out at the opening in the side of the cutter. The cutter and extractor revolve in opposite directions. The machines are used in the making of blank books, loose-leaf devices, catalogues, directories, index cards, calendar pads, or anything requiring round holes. With the standard equipment holes may be cut from $\frac{1}{2}$ -inch diameter, while cutters for $\frac{9}{16}$ -inch to 1-inch holes may be had on special order. Standard length cutters, when new, will cut holes $\frac{1}{2}$ inches deep; extra length cutters will cut holes up to $\frac{2}{2}$ inches deep.

There are four models of these machines, varying in size from the small bench machines with one cutter head to the extra head machine with six cutter heads. The minimum spacing between the holes on this machine is 1¾ inches; maximum, 18 inches. Holes of varying diameter may be drilled at one operation, if a speed regulator is used. With the standard cutters 100,000 loose sheets may be cut or drilled an hour; with the long cutters 200,000. If the material is bound or blocked the machines can handle four or five times as much.

The Rosback Round-Hole Rotary Perforator.-This machine is made in three sizes, 30, 36 and 45 inch, and in two units, single and angle. It is being used primarily for the perforation of checks and receipts, and stamps of various kinds -trading, tuberculosis, revenue and postage. The only difference in the two units is that the "L" or angle machine perforates both ways in one operation. The machines will take four or five sheets of check stock at the rate of thirty to forty feeds a minute on striker work; on straight or continuous work many more feeds can be made by lapping the sheets half their length. The angle or two-way machine of the 30-inch size has a capacity of 600,000 customers' checks in an eight-hour day; the larger sizes will produce proportionately more, depending upon the number of checks to the sheet. In the plant of the Bankers' Supply Company, Chicago, a 45-inch machine is perforating a million checks both ways in an eight-hour day, with twenty-seven or thirty checks to the sheet.

The stamp machines are built in two sizes, thirty and fortytwo inches. They perforate up to thirty lines of stamps at each operation, taking four or five sheets at each feed at the rate of thirty feeds a minute.

The Boston Multiple Stitchers.—The Model 18 of this series of stitchers was designed and built to meet a demand for a wire stitcher of a greater thickness capacity than the No. 16 and No. 17 models, which are ¼-inch machines; this applies particularly in the manufacture of order books, sales and receipt books, all of which require flat stitchings only. The

new model will handle all pads, check books, blank books, tablets, etc., with a thickness between $\frac{1}{18}$ and $\frac{1}{12}$ inch, using No. 25 round to 20 by 24 flat wire.

The regular equipment includes four heads, but extra heads up to a total of ten can be attached, all operating from one touch of the treadle. The machine is usually operated at a speed ranging from 100 to 150 stitches a minute for each stitcher head. Stitching can be done to a maximum distance of $28\frac{1}{2}$ inches between heads, and a minimum of $2\frac{7}{8}$ inches.

The Marcy Thumb-Index Cutter is, as the name implies, used for the cutting of thumb indexes in directories, dictionaries, catalogues and other books in which such indexes are



Marcy Thumb-Index Cutter

used. The production depends largely on the size and number of books to the cut. In one day of eight hours one man cut a complete alphabetical index of twenty-six notches in 400 copies of the Boston city directory. The number of helpers needed depends on whether the notches are to be colored, and whether index tabs are pasted under the cuts. Where this is done a crew of twelve girls and a man and a boy is required for each cutter: four girls to insert tabs at the places to be cut, six girls to paste on the tabs, one girl full time and another half time to stain the notches, and the man and the boy to unpack and move books to and from the cutter and the girls.

VARNISHING.—Of late years it has become the custom to varnish the printed sheet, especially when printed in colors, as, for instance, for can and bottle labels, folding paper boxes, advertising novelties, covers for magazines and children's books, maps, etc. The varnish adds a high gloss to the surface and thus enhances the value of the work for the purposes intended. Such varnishing may be done on a platen or cylinder press, but a far better method is to use a varnishing machine or to have the sheets varnished by some one specializing in this class of work.

The Chambers Varnishing Machine is built in widths of 28, 44, 52, 60 and 65 inches, with a cylinder of 24-inch diameter. It operates at the speed of about 1,200 sheets an hour and uses about six gallons of varnish for each 1,000 sheets, 30 by 40 inches. After the sheets are varnished they are conveyed on cotton belts through a steam box for the purpose of drying. If the sheets are to go through the steam box only once, a box 100 feet long is required; if twice, a box 60 feet long is sufficient

Sealing and Mailing.—Probably no operation in the bindery is as open to guesswork as sealing and mailing. Even though such mailers as the Horton and Dick have been on the market since "Hector was a pup," no one seems to know what can be produced with them in any given time. Such also is the case with practically all other sealing and mailing machines. For our purposes here we are not interested in the ordinary hand mailers, as their use is practically limited to newspaper publishing; but the printer is very much interested in a number of other machines for sealing and mailing which have been designed and built practically with his needs in view. We have

for that reason gone to considerable pains to find out just what these machines can do and what they will produce.

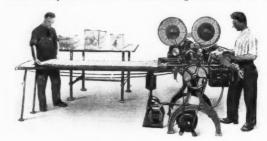
The Murphy Sealer is an automatic machine for punching and applying gummed paper seals to circulars and broadsides for mailing purposes. The magazine is filled with the stock to be sealed, the tank supplied with water and a roll of colored gummed paper tape placed on the spindle. The tape is drawn from the roll through the "head," where the seals are punched and moistened, and applied to the circulars as they pass under the "head." The machine will seal 5,000 circulars an hour. As the machine is entirely automatic, it works to full capacity.

The Standard Envelope Sealer (electrically operated) will seal 250 envelopes a minute. The hand-operated machine of the same make will seal 150 envelopes a minute.

The Standard Stamp Affixer is hand operated. It holds a roll of 500 government postage stamps, securely locked in the magazine to prevent loss. It can be operated to affix 2,000 stamps an hour on envelopes or post cards.

The Speedaumatic Mailing System.—This is based on embossed zinc plates which are fed through the machines from galleys and an impression made through a typewriter ribbon on any matter to be addressed, such as cards, envelopes, circulars, broadsides, periodicals, etc. Strips of paper in rolls may also be imprinted for Dick or Horton mailers. The handoperated machines will average from 2,500 to 3,000 addresses an hour, according to the skill of the operator. The motordriven, automatically fed machines will address 10,000 No. 6 envelopes an hour, the speed decreasing with the increase in the size of the mailing piece. The automatic strip machine imprints 12,000 addresses an hour from a roll of paper up to ten inches in diameter, 17/8 to 3 inches wide as required for the mailer used. There are a number of other machines on the market, operating on the same principle and at practically the same production.

The Pollard-Alling Mailing System is also operated from embossed zinc plates, but these plates are put together in continuous strips and fed to the addressing machine from reels,



Pollard-Alling Automatic Newspaper Addresser

automatically winding and rewinding. The embossing of the plates may be done at the rate of 150 four-line addresses an hour; inserting changes of names and removing old ones, 250 an hour; addressing, flat work hand-fed (cards, envelopes, expiration notices, etc.), 2,000 an hour, up to 12,000 an hour for the motor-driven machine. Strips for Dick or Horton mailers may be imprinted at the rate of 40,000 addresses an hour.

The automatic addressing machine picks up, feeds and imprints upon the margin of newspapers or magazines at a speed of 12,000 copies an hour. It will take magazines up to a hundred pages in thickness, and newspapers up to forty pages.

One of the Printer's Many Worries

A little girl peeping between the uncut leaves of a new book naively asked her mother, "How do the printers get the printing in there?"—Judy's Magazine.

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By EUGENE ST. JOHN

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

Tape Sewing Machine

An Ohio printer asks if a tape sewing machine is available. Answer.—The Singer Manufacturing Company, manufacturers of a well known line of sewing machines, make a tape sewing machine which may be clamped to frame of press. It is in general use by press erectors.

A Sheet Preheater

The Utility Heater Company, New York city, has brought out a reflecting heater to heat the sheets while on the feeding machine. First the press may be warmed up while the feeding machine is at rest. Heat is automatically shut off when press stops. On multicolor jobs the same degree of heat is applied at each printing.

Why Do Specks Settle on Plates?

An Ohio pressman asks why most of the specks in dirty ink settle on the plates instead of on the type.

Answer.—For two reasons: The plates are not so open as the type, and the baked fish glue enamel coating of the half-tone plate, copper and zinc, nickel and steel, all have greater affinity for halftone ink than type, linotype or monotype, so it clings, specks and all, better to plates than to type.

Cover White on Red Paper

A New York printer submits prints in cover white and bond black inks on red envelopes made up for the holiday greeting trade and asks how he can get the cover white to look as good as bond black on red paper.

Answer.—Cover white can not be made to look as good as bond black on impressions from small type. It appears at its best when two or three impressions are made by letting the first impression set well. Do not move form or guides, Feed to register and a second impression will make an improvement. A third impression will look still better printed on top of the second after it has set but has not dried bone hard.

Packing Breaks and Tears

A Wisconsin pressman writes: "We are having a press trouble that is new to me, although I have operated presses thirty-five years. Two-revolution press, printing seven-column folio. Rubber blanket somehow cuts off about an inch over edge of cylinder. Holes do not pull out from fasteners. Draw sheets pull out or tear off repeatedly. Have you ever heard of anything like this, and can you suggest the cause? Blanket cut off twice as smoothly as if knife were used."

Answer.—This trouble sometimes occurs on a press which is not level, but the most likely cause is an overpacked cylinder which is traveling faster (at its circumference) than the bed. The cylinder bearers should ride the bed bearers during printing and the sheet printed should be not more than .004 inch above the cylinder bearers.

Monotype Workups

"Our mutual friend, the Canadian printer who asked for help regarding workups on monotype, is having a difficulty that I overcame some time ago. Your explanation of the method of applying the shellac is different from my method. This fact perhaps would not make much difference so long as the result was the same, and provided the pressman was certain his form would have workups when running. Then there is some possibility of getting an uneven impression from hard shellac on the back of the form or on the bed of the press. My method is free from these hazards and does not cause delay when making the form ready. After the form is made ready and I find trouble with workups I stop the press and apply the shellac in this manner: 1-Scrub out the form in the regular way, drying well with clean rag. 2—Get two new form brushes (and keep them for this purpose only); get one quart of shellac and one quart of alcohol; keep one brush for shellac and the other brush for the alcohol. 3-Brush the form with alcohol and permit the alcohol to dry (fan if necessary). 4—Pour a generous amount of shellac on the form brush and run the form brush over the face of the pages (not necessary to unlock the form because the trouble to overcome is in those spaces that require the shellac, not the quoins) permitting the shellac to run down the sides of the type onto the top of the spaces. 5-Immediately after the shellac is applied, take the alcohol and form brush and apply a small quantity of alcohol to the face of the type. This last operation is very important and must be applied before the shellac has a chance to set or dry. Allow the form to stand until the shellac is dry. Fanning will accelerate drying. Under no circumstances start the press before the shellac is dry, because the shellac does not adhere to the spaces until it is dry; therefore it can not hold the spaces when wet. In my experience in the pressroom I have saved my employer thousands of dollars with this method. You will appreciate this when I say we have used it with success on all our cylinder presses, sometimes having ninety-six pages of monotype in one form. It is physically impossible to keep spaces down in a form of this size, and this method has saved many of my pressmen from getting gray hair. I read your column with interest and sometimes get good hints from your answers to queries of other readers. Keep up the good work, for it is in the spreading of our knowledge that we will make this world a comfortable place to live in. It is true that one printer's troubles will surely be the trouble of another some time, so why not prepare ourselves with the knowledge to overcome these troubles when they arrive?"

Answer.—Your suggestion is valuable. There should be no workups of monotype if the machine is properly operated. If the product is faulty an inspector should discard pieces wider at one end than at the other. Under foregoing conditions and with skilful justification and lockup some concerns never have workups.

Wear on Plates on Rotary Press

A Canadian printer writes: "We are running a very hard surfaced paper on a rotary press and are having considerable trouble with the plates battering. Is there any remedy you know of for this difficulty? We have cut it down considerably by the use of nickeltypes, but any other information you can give us will be greatly appreciated."

Answer.—A machine for gaging the plates is helpful in order to quickly underlay them to uniform height and send them to press. The packing should be hard, S. and S. C. and oiled manila drawsheet. Plates should be even with the bearers and drawsheet just a trifle above bearers to get the printing pressure. In this way the pitch-line is maintained and with a very careful makeready wear is kept at the minimum. If very heavy, solid plates are run, requiring extra impression, divide the extra squeeze equally between the plate and impression cylinders, a thin sheet on each. Sometimes an ink is encountered which hastens wear, but this is not common.

Imitation Typewriter Letters

An Iowa printer asks for suggestions on getting a match with type of a typewritten letter.

Answer.—The main requirement is to get a silk of the same screen as the typewriter ribbon. Then if you are matching against a new ribbon you will need a fairly sharp impression, but if the ribbon is worn you will need a softer packing. You should match the indention and spacing of the typewriter also. There are several ways to get the effect wanted. One is to stretch the silk from gripper to gripper, another to stretch the silk over the form. Still another is to insert a sheet of buckram or tailor's lining cloth between the sheet and the tympan or just beneath the tympan. In filling in addresses, etc., some operators strike the keys hard and some lightly, and this should be taken into consideration.

Streaks in Impression on Envelopes

A Tennessee printer asks how best to avoid streaks showing in impression when printing on envelopes.

Answer.—Pull an impression on an envelope selected from stock to be printed after makeready. Cut out laps and flaps so that when this cutout envelope is placed in register in the packing and another envelope is laid over it to print, there will be four thicknesses of envelope paper opposite all points of the form. The cutout must be in exact register and the envelopes must be fed to exact register. Even so, there is trouble if the laps and flaps of the envelopes vary, in which case a sheet of dental or baby rubber placed beneath the drawsheet will minimize the streaks.

Red Ink Mottles on Litho Label Paper

A North Carolina printer submits a mottled red impression printed on a two-color press and asks how he may overcome the mottled effect.

Answer.—The mottled effect may be overcome by adding to the red ink either a better red ink with more body or tack, cover white ink, magnesia carbonate, sodium silicate or No. 3 varnish. If much work is to be done on this litho label paper the most satisfactory way would be to have your inkmaker furnish a red ink suited to this paper.

Book on the Miehle Press

A New York printer writes: "Where can I purchase a book on the Miehle press, explaining setting of the press?"

Answer.—Instruction books on Miehle presses may be had free of charge from the Miehle Printing Press & Manufacturing Company, Fourteenth and Robey streets, Chicago. "The Practice of Presswork," by Craig R. Spicher, for sale by The Inland Printer Company, also contains this information.

Specks on the Halftone Plates

A Nebraska printer asks how he may get rid of specks on the halftones in his forms.

Answer .- To start with, it requires a can of clean ink (free from specks and lumps), a clean ink plate, fountain and rollers and a clean form, and then the utmost care must be taken to guard against specks during printing. Dirt may be on the paper in the container or may be picked up at the paper-cutting machine. There is dirt in the air of the pressroom. There are generally some specks or lumps of dried ink on top of the ink in the can, which must carefully be removed when the oiled paper is taken off after the lid has been removed. To be sure that the ink is free from specks, the plates should first be cleaned with crude carbolic acid, benzol or acetone, using a wire brush. The press plate, fountain and rollers should be cleaned. During the run wash up each night, or night and noon if necessary, as many do. At night cover the ink in the fountain with a sheet of oiled paper, oil on upper side only. In the morning peel off the oiled paper, pick out any specks or lumps of dried inks in fountain with knife and wash the entire surface of the steel fountain roller all the way around.

Column Rule Rises

A Virginia printer asks cause of rising of column rules on a sheet he submitted.

Answer.—This common trouble is caused by applying the same pressure to both the type and linotype matter and the brass column rule. The type gives more than the long strip of brass; the latter bows and rises. When the form is made up for lockup somewhat more squeeze than seems necessary in the shape of slugs should be placed opposite the foot of each column and no matter placed against the foot of the column rule. There is sufficient pressure exerted from the side to hold the column rule in place.



"In the Days That Wuz"-How Did We Stand It? Cartoon by John T. Nolf, Printer-Artist

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By G. L. CASWELL

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier system, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

Have a Live List of Prospects

Newspapers may well have an organized system of "prospect" records equal to those arranged by other good business concerns, and by following up their prospects keep gaining ground.

An automobile dealer in a small city told us of the system he uses, and made us think the same method could well be employed by publishers. First, he has catalogued the names of all the men and women of the county who might be automobile purchasers. Then he has these checked to show all those who own cars of any kind. That leaves the names of those not having cars as a valuable list to work on, and to this list is added the name of any person that is found to be in the market for a trade or purchase.

After ascertaining the situation of any prospect, as to his financial responsibility, and all that, the dealer makes up a list of ten of these prospects every week and the sales force is concentrated on the job of selling these ten. He requires reports from his men after each call, and if at the end of three days none of the ten has been sold he calls for an explanation. When this is given he takes the matter in hand personally, and if the obstacle to the sale is finances or the obstinacy of a wife or son or daughter, or some other condition, he tries to remove the difficulty.

By the week-end he has selected ten other live prospects for the following week, and his sales force center on these new ones till they have that block cleared up, and so on through the year. Of course, there are many sales made and new prospects looked after as they come along with the others, but the system insures a steady sales record and makes this man one of the foremost dealers in cars in his community.

If any newspaper were to follow such a system—granted it is a good newspaper and one that can be pushed—would it fail to maintain a steady advance in circulation and business? It is not difficult to get the names of the heads of families in any community or county, and when you have these you have a list of live prospects for newspapers, no matter who they are. Then it may be ascertained which of these are already on your list, and what publications the others are taking and reading.

Other information may be catalogued concerning all these prospects, and each week the office girl can be charged with the duty of going after these by mail—say in blocks of fifty. Every follow-up device may be employed until there is a reason stated why any person can not be sold on your paper, and then if you can not overcome that, place the name on a list to be attended to at some future time.

This system could well be employed with stock breeders, and with other prospective advertisers who may be reached, and in a year's time it should prove of great value in building up a modern newspaper business. It matters not whether the publication is a weekly or a daily.

Go a Good Length to Get Business

Members of the New York Press Association have recently been discussing the ethics and the policy of soliciting for the Ford Motor Company advertising from Ford dealers in their territory. Field Manager Jay W. Shaw discussed the matter as adviser to his newspaper members and finally decided he would do it. The proposition was that the Ford Motor Company wanted a full-page advertisement for which it furnished copy, but requested that the publishers get each of the Ford agencies in the surrounding territory to pay a proportionate share of the expense. Some of the publishers receiving this proposition flatly refused to solicit the agencies, claiming that it would take some days of time and many miles of driving to see them. Others said they wanted that advertising, and as the Ford company indicated how they could get it they went right after it, using the telephone where possible, and connecting up the stragglers by personal solicitation. It meant a nice piece of business when they got it.

Now there is the case. How would you handle it?

Some observations on this proposition might not be amiss. It strikes this writer that the smaller newspapers are being more and more put up against the system of soliciting and creating new advertising business, as have the larger publishers for years. The time when quarter-page advertisements were secured from business men and then left to run issue after issue "until forbid" passed many years ago. We had to adjust our business and our help to meet the requirement of changing all advertisements every issue, and we did it. Of course, it added to the expense of operation, and we raised our rates to meet the situation. Increased pay rolls have required more and more pay for space ever since, until today the small publisher as well as the large one must collect an adequate rate per inch and per line or quit business.

It now appears that going after advertising is fully as necessary as making a rate that will carry a profit. A profitable rate can never be made unless the volume of space sold is above a certain minimum. We have before pointed out that if a space rate is based on a fifty-fifty percentage of advertising and news, there is a greater profit and much prestige in carrying anything more than that, while if the space sold runs less than half the white space there is a possible loss, or at best about an even break. We must make our rate and then organize our forces to get the business, just as the big publishers of dailies and magazines do. We know of large dailies that maintain research bureaus, marketing bureaus, business surveys, and engage in all sorts of promotion and pioneering to get business. In some cases we have seen their men hovering about chambers of commerce and about colleges in neighboring cities, trying to get things lined up for a page or larger copy to be run later, arranging for photographs, cuts and valuable data - all to be adequately paid for when the publication finally presents this attractive business to the public.

This pioneering and promotion work of large publications costs them lots of money, but they quail not at that. Their circulations are growing and they can advance their advertising rates to handle the additional cost. They then present a service to the advertiser that is better than the latter ever dreamed of having, and they sell him. Records of the past year show that more advertising space was used in newspapers than ever before in the history of the world, but we do not have the exact figures showing the dollars and cents additional paid for such business. It is stupendous, however, and, like Mr. Shaw in New York state, isn't the live publisher about right in saying that "he wants the business, and is going after it"?

Observations

Only a little more than two months remains now before the National Editorial Association convention in Los Angeles. Secretary Hotaling announces about 150 reservations already made for the trip and expects three times that many. He says it is very important that he should know as far in advance as possible every person who expects to go. None but recognized workers in the newspaper or publishing field are eligible for the accommodations on this itinerary.

The record of your newspaper business for the year should show the cost of the newspaper for the fifty-two issues, per issue and per page, if it is a weekly. Then it would be but a short step to the profit of an inch of advertising by dividing the number of inches run into the amount charged for such advertising. The yearly basis for figuring such inch cost is the only real and reliable one. Some issues may cost more and some less, according to the volume of advertising, but in the year's business the publisher is entitled to a profit on the advertising handled. And if the price charged for advertising can not be made large enough to cover the cost the field is too limited to expect to prosper.

A CLASS IN JOURNALISM not long ago requested the writer to tell them what the members of the class might expect and how they might get into good positions in journalism. The answer was that they may, unless they have a good pull from some one in high authority, expect a long and hard road to a steady place on any newspaper or other publication. The journalism graduate must be a "cub" like any neophyte who tries to break into the circle of desks on a publication. If he makes good and fills a place that has to be filled, then he will get along and gradually become a dependable wheel in the machinery. It was recently stated that ninety-five per cent of all the executives now employed on New York newspapers came to their positions from the ranks of those who had started in lowly jobs, and had by work and ability made themselves respected and needed in the higher positions. Seldom does anybody flash into prominence in the journalistic field.

WE ARE PRONE to look over "Codes of Ethics" as adopted by numerous editorial and newspaper associations with a good deal of criticism. Yet they may be all right for public consumption. One recently noted contains this paragraph: "We believe that a newspaper should publish the truth, the whole truth, and nothing but the truth concerning matters of importance to readers as citizens of the community," etc. We should hate to be the publisher of a newspaper that publishes the truth, the whole truth and nothing but the truth every day or week. To do that would be to make brides blush and grooms apologize; to offend mothers of babies and to spread scandal that might injure innocent persons. The whole truth may sometimes be known but impossible to verify, therefore explanations and libel suits. It might be possible to publish the whole truth, but it is never done, even by those who adopt that sort of resolutions.

MINNESOTA'S PUBLISHERS have finally, after a year's lively debate on the subject, decided to employ a field manager for the Minnesota Editorial Association and make that a modern, live business organization on the plan followed for years by Iowa, Nebraska and a few other states. Instead of small dues and volunteer service on the part of officers and others, the dues will now be raised to a basis that will make it possible to do things. Sam S. Haislet, of the Minneapolis office of the Western Newspaper Union, is the man chosen for the position, and he will begin work May 1.

H. U. Bailey, owner and editor of Illinois's greatest weekly country newspaper, has been named as director and head of the trade and commerce bureau of that state. This department has to do with the insurance division, the state grain commission, fire marshal's office, division of weights and measures, grain inspection bureau, etc., and has offices both in Springfield and in Chicago. It is the biggest business department of the Illinois state government—and a newspaper man has been chosen to head it. Illinois is to be congratulated in having a man of Mr. Bailey's ability to head this great department.

PRESIDENT EDGECOMBE, of the National Editorial Association, one of the most successful weekly publishers in the country, has statements of subscription accounts sent out each Saturday to those whose subscriptions expire during the following week or two weeks. Thus reminded of their dues, the subscribers get to paying promptly when their time is up. With these statements he mails a short voting slip containing questions as to what departments of the paper the readers like best, and asks them to return these slips with their remittances. The plan is said to be very successful in directing the attention of readers to the different features of the paper, and making them also feel they are helping to suggest and direct the makeup of these features to best advantage. It is a psychology that promotes reader interest and creates a feeling akin to proprietorship in the paper.

It is not infrequently the wish if not the desire of a weekly or daily publisher to see his competitor go "busted." It may be said that it is unusual for one publisher in a local field to wish or hope that his competitor may make money and get along well. An instance is called to mind now by the announcement that in a certain good midwestern town a fourth weekly newspaper is about to make its appearance where for several years there have been but two such papers. When the two were going along swimmingly we remember that one of these publishers expressed his complete disgust and contempt for the other publisher and told what a rascal he was. For one thing, "he solicited advertising and other business," and that was reprehensible in the mind of the publisher interviewed. Such business should come to the newspaper on its merit, said he, and he used patent insides to make his paper large enough to keep up appearances. Well, this hated competitor did go "busted." He was closed out and the plant locked up. However, he still had credit and established another paper there. Then some one bought part of the old plant and started a third paper. Now another man has taken the rest of the old outfit and a fourth paper is the result. Wonder how this first competitor, well entrenched and wishing to let business come as it would, likes the new situation, wherein he is not only still confronted with his old competitor, but has two more to solicit and cut rates and otherwise disrupt the field. Wouldn't a little helpful coöperation and friendship between the two when they had a good field well divided have been better for both? Getting rid of one competitor does not deter others from taking his place. A fairly good situation may in two months be changed to a confusing and uncertain business melee, with everybody aiming to hit any head.

Review of Newspapers and Advertisements

out to become printers but to learn something about the mechanical work of produc-

ing a newspaper, only as an aid to their publishing and

aid to their publishing and editorial work later on. While the advertisements do not have the "class" of some of the contest winners, the same copy being followed as was used in the big contest of the New York Times, they are, however, as good as the average of all advertisements submitted

all advertisements submitted to this department. Possibly

the fact that the boys are

not ambitious to become typographers is responsible for one of the outstanding merits of their advertise-ments, taken as a whole,

namely simplicity. The arrangements are in no sense "fussy" and no stunts are

tried—thank fortune!—none of this "Creative typogra-

of this "Creative typogra-phy" that we are seeing advocated here and there nowadays—hence they are

nowadays—nence they are easy to read, and give that impression. Spacing, of course, is often faulty, but, all in all, and con-

J. O. Liebic, Lancaster, Pennsylvania.—The several special advertising pages you submit are of a good quality, especially from the standpoint of publicity merit.

Hanna Herald, Hanna, Alberta .- Your special Christmas issue, printed in a green ink—which might have been a little deeper—is handsome and interesting. Advertisements are tastefully arranged and effectively displayed, and are made up on the different pages in pyramid form. Presswork is excellent.

G. C. Walker, Lincoln, Nebraska.—The advertisements composed by stu-dents of your journalism department are mighty commendable, especially because the fellows are not

For Intelligent, Thoughtful People The New York Times , without puzzles, without equal in com-ess and quality of news. Its advertising THE NEW YORK TIMES The New York Times accepts no returns Newsdealers can supply only the regular de mand. ORDER IN ADVANCE

Advertisement from copy used in notable typo-Advertisement from copy used in notable typographical contest recently conducted by the New York Times and composed by Student Holt of the School of Journalism, University of Nebraska, Lincoln. The style is sensible, plain and readable, hence effective, and the advertisement is remarkable because Mr. Holt and others of his class are not learning the craft of printing, but do this work to become familiar with the working tools employed in newspaper production.

sidering conditions the advertisements you submit are worthy. As a sort of tribute to your young men and to provide a lesson on simplicity to readers of this department, which bears repetition every now and simplicity to readers of this department, which bears repertion every mow and then, we are reproducing one of the advertisements, one that is not very much better than the others but just representative. In justice to Mr. Holt, who composed the advertisement shown, we should say that in our opinion it is the best of those sent us by you, even if it is not marked by any great degree of superiority over the others.

J. W. Clement Company, Buffalo, New York.—Clement Clippings is an unusually interesting house-organ, published for and in the interest of your employees. The typography is neat and the presswork is a revelation of quality. The page halftone on the cover of the October issue has a remarkable sparkle. in consequence of the snappy manner in which the high-lights are kept light and the solids dark. The combination of a fine photograph made with the shutter fairly open, a manifestly excellent engraving and perfect printing gives an effect of depth to this illustration that is almost stereoscopic. It surely

Evangelical Herald, St. Louis, Missouri.-Inadvertently Rev. Mr. Horstmann's letter and the copy of the *Herald* were not placed among papers demanding immediate attention, and for that reason you are not getting our opinion when you wished it. General format and presswork are quite satisfactory. The type used for the reading matter is commendably large and clear, and we have no changes to suggest in this respect. If you wish to make the paper more stylish and artistic in appearance we suggest that you use Bodoni instead of Cheltenham Bold for headings. With this change of head-letter your paper will be good enough for any publication of its class, as a high degree of artistic excellence is not required. Some of the later and more stylish type faces of the linotype or monotype would make a more artistic body type, but the one you use, while not a stylish one, is by no means crude or ugly.

J. O. Tuton, Mangum, Oklahoma.-We do not presume to criticize but our impression is that of the two special sale posters the one written by you is the better. On the other hand, we feel quite competent to judge typographical display, and without hesitation we say that yours is far the better in that respect. Most of the so-called "fire sale" bills we receive are much heavier in display than necessary. We sometimes think that this extremely bold treatment long ago lost whatever effect it might have had. While your own bill is black enough it is not offensively so, as most such advertisements are, and we are therefore more pleased with it. The various sections are sized and laid out are therefore more pleased with it. The various sections are sized and and out with a good idea of balance; symmetry is especially essential where the display units are extremely bold and strong, in which event any variation between one side and the other is the more noticeable. The only fault of any great consequence in your job is that some of the panels appear scant in copy; most of them could have been set in larger type—but possibly that would have involved hand composition and extra cost, as well as delay in getting the job printed.

Ionia County News, Ionia, Michigan.-We do not know what the legal Tonia County News, Ionia, Michigan.—We do not know what the legal requirements of your state are regarding the makeup of legal matter, but we consider the rearrangement of the official proceedings of the County Board of Supervisors an improvement because the double-column reports follow in proper order. With the removal of the cutoffs that appear above and below the reports in the original page there is no confusion as to where the reports belong.

F. R. LORD, Portland, Maine. We are reproducing the first page of the F. R. Lord, Portland, Maine.—We are reproducing the first page of the Portland Express of December 8 because we like it immensely. One of the reasons we like it so well—and our main reason for showing it—is that you avoid the conventional condensed gothic head-letter type. The page has considerable distinction in consequence, as well as attractiveness, and we commend the idea to other publishers who would give the first page of their papers an air of distinction. The presswork is wonderfully good throughout and the advertisements are also high grade. In fact the paper is one of the finest we have seen in a long time; and it is published in a city of the size where mechanically fine papers are an exception. In the metropolitan centers many advertisers have their advertisements set by specialist typographers, and in the Chicago papers we therefore find many handsome advertisements. In small towns where the volume of advertising is also small—and where the stress of getting it into type is not great—there are many papers of fine typostress of getting it into type is not great — there are many papers of fine typo-graphical appearance. In the smaller large cities, however, where the volume of advertising is sometimes very heavy in relation to the force — and where the interest of advertisers in typography is not of any consequence - we find.

PORTLAND EVENING EXPRESS

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Grange In
Queen City

Interesting and attractive first page of the Portland (Me.) Evening Express, which is given distinction and character through avoiding the convention head-letter faces. The type used for the hand-set lines of the heads is Clearface, a face that is all its name implies, but which, nevertheless, has never been popular, probably because it is lacking in grace.

as a rule, the papers are bad typographically. It is, therefore, a great pleasure to find a fine paper like the Express coming in from one of these "in-between"

Lititz Express, Lititz, Pennsylvania.-Presswork on your October 30 issue is excellent; the small type jack-o'-lanterns used as dashes between articles on the well ordered first page constitute a novel and interesting feature. Such recognition of a holiday is appreciated by readers, so adds interest to the paper. We regret that the double-page head over the Columbia Bridge article is set in Cheltenham Bold Extended, particularly since the other headings of the page are in extra-condensed. From the extra-condensed form to regular would not be an especially objectionable change among first page news heads, although it would not be satisfactory in advertisements, but the jump from one extreme of shape to another is quite too much. Advertisements are unusu-ally good, but the appearance of the pages is displeasing because the arrangement is not orderly; advertisements are placed one way on one page, differently on another page. In almost every instance the idea seems to have been to give each advertiser a preferred position, with as much reading matter as possible adjacent to his space. We urge you, therefore, to follow the pyramid plan in placing advertisements, which has frequently been described in the columns of this department.

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J. V. Price, Melbourne, Australia.—Thank you for the annual edition of Table Talk. It is another of those interesting publications so representative of the British colonies, of which excellence is so characteristic. The annual is filled largely with halftone illustrations, many of them in colors, and presswork is delightfully good. Every time we see one of these issues we want to make the trip right away. There has been a decided improvement in the advertising of your publication since we first saw it; the display is set in up-to-date, attractive types. If we remember aright, there is not the mixing of fonts that characterized editions of ten or twelve years ago, but possibly Table Talk has always been all a paper should be in that respect and we may have another publication in mind. In view of the excellence of the advertisements in this issue we are willing to give you the benefit of the doubt.



Dollar Day sales continue to be popular advertising stunts for retail stores; they are a fine thing for newspapers to foster. Here's a particularly interesting and striking one featured by the use of effective syndicated cuts which are available to every publisher. By Ervin Baldwin, former printer, now advertising manager of The Fair department store, Cedar Rapids, Iowa.

Press Democrat, Santa Rosa, California.—In general display the advertisement of The White House is very good, and we consider it exceptionally strong in attention value. We do not altogether like the striking contrast of tone between the bold face and the outline type mixed together in the display, nor do we like the contrast between the plain-rule inner border and checker-board outside border, even though it is these features that make the advertisement so strong. The trouble is that the sparkle of the advertisement is so brilliant it is likely to dazzle the reader, hence weaken the comprehension by

Daily Standard, Kingston, Ontario.—The special New Year's page, in which various advertisers have space, is well arranged and satisfactory in display, but it is far from attractive, because several styles of unrelated type are combined therein. The opening general paragraph is set in a large size of Cheltenham Bold extended, while many of the signatures are in the extra-condensed of the same series. While the characteristics of design are similar in these two members of the same family the wide difference in their shape makes their combination bad. The body sections of the different spaces are set wholly in capitals of a light-face roman, linotyped no doubt. This is a bad feature on account of the difficulty of reading capitals, also because this modern face and the Cheltenham display are not harmonious.

WILLIAM P. NORRIS, Belfast, Maine.—While the headings are crowded, the general appearance of the first page of your February 17 issue is very good, although, of course, it would be still better if the printing were cleaner. So much ink was used that the page looks dirty. Probably you do not consider what quick mailing and rough handling in the mails does to a paper; just because a sheet comes off the press and looks well before it is handled doesn't mean it will look that way when it reaches the subscriber. You need to use less ink and, possibly, more impression—certainly less ink if the copy received by us is representative. Some of the advertisements, excellent in layout and display, are ineffective because of poor printing, and several pages in the regular section are overburdened with display advertisements. It looks mighty bad to see an advertisement with reading matter along both sides and below, like that for the Chevrolet dealer at the top of page seven. It makes no difference that some of the body matter is "legal," set in smaller type than the regular body; although set as straight matter it is essentially advertising. The advertisement seems to be floating in space. The presswork on the special section, in which there are numerous halftones, is far and away better than that of the regular section, which shows you can if you will.

The Crastsman, Sydney, Australia.—Your paper is handsomely made up and beautifully printed throughout, the machine-finish paper being a great aid toward good presswork. The two-column heads at the top of the first page (December issue) are too crowded; the lines should be opened up with leads. The advertisements are simply arranged and unusually effective in display, while the editorial page is a beauty. It is reproduced.

Times-Record, Spencer, West Virginia.—We especially admire your edition of December 17 because of its excellence and because it carries more advertising than has ever appeared in a West Virginia weekly in a regular edition—approximately 2,200 inches. We admire it the more because no one on your force has ever had any experience on another paper. You have made a remarkable success, too, as evidenced by your steadily increasing volume of business. Scoffers at modern methods of newspaper production and makeup should weigh most carefully these words from your letter: "We average twelve pages throughout the year. We study the trade papers carefully, especially The Inland Printer. We follow your pyramid system of makeup and use plain rules around all advertisements, except when other borders are specified by advertisers." The issue just received is beautifully printed on a flat-bed perfecting press. The advertisements are exceptionally well arranged and are displayed in a simple, effective way. They could be improved only by the use of handsomer type faces. This doesn't mean that those you employ are ugly, Cheltenham Old Style and Bold featuring about ninety-eight per cent of the display—the small amount of Century in smaller display lines doesn't matter much. The paper is away above the average of papers of its class, particularly because of its consistent dress. A paper consistently using one middle-grade type is more pleasing than one in which many better ones are mixed together. Since you absorb suggestions and put them into practice so readily, we suggest that you use a little more care in fitting the rules of the borders and in justifying the type so that the joints will be as inconspicuous as possible. Many of the foil and should be of four decks, with a single hand-set eighteen-point line for the third deck—in short, the standard head of the type. With three lines of twenty-four point (face) head-letter in the main deck, the second deck set in the bold-face companion of your linotyped body type makes too abru

B. (-)	CODE OF PRINCE	THE CRAFTSMAN	MEMORY THE	DEFECUATION	To Ask Ass. P.
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A model editorial page from a new publication produced by L. L. Frank for Carmichael & Co., Limited, agents for the linotype machine at Sydney, Australia.

Seneca County Press, Seneca Falls, New York.—In general your special Christmas number is good, particularly because the volume of advertising is creditable to your solicitor. While some of the advertisements are satisfactory they do not as a whole average good. The main fault is displeasing type faces and the use of too many of them, the italic capitals and the extra-condensed block-letter type being especially unsatisfactory. Often more points are strongly emphasized than should be, with the accompaniment of an effect of crowding, which, by the way, always seems associated with overdisplayed composition. even when the white space is reasonable in amount. In the Ferris advertisement the display lines are quite too small in relation to the size of the ad. A large space not only provides for large display, but, for the sake of consistency and proportion, the display size should accord with that of the advertisement. The fact that advertisements are pyramided is especially praiseworthy and, while the "color" varies in different sections, the presswork is satisfactory. It is not "smudgy," but is clear and readable.



By E. M. KEATING

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Deafness Only a Slight Handicap

One of our readers has written us asking: "Is deafness or the loss of the left thumb a sufficient handicap to bar the progress of an operator?"

Answer.—Deafness is but a slight handicap in operating the machine; there are many excellent deaf mute operators. Loss of the left thumb should not prevent the operator's becoming proficient at the keyboard.

Matrix Lugs Appear to Be Smashed

An operator submits two small-letter matrices and asks why the lower back lugs are so badly worn.

Answer.—These matrices have their lower back lugs smashed rather than worn. Test a matrix for overhang from both sides of the lower lug by drawing the finger nail toward the outer edge, and you will note an outward projection of metal. An upward projection is also present. We believe that this damage to the lower back lug is caused by the pressure received from the face of the mold body just above the upper groove in the mold keeper. The occasion of its occurrence arises when the operator sends away a line of matrices either partly or wholly in the auxiliary position and at the same time has the filling piece turned over to the right. If it develops that your machine has no filling piece, then we suggest the probability that the vise automatic stop is inactive or is out of adjustment, as this condition will give a similar result when a tight line is sent away.

Adjusting Rod Locking Pin

"As I am a follower of the Machine Composition department in The Inland Printer, I come to you for aid. In the justification of a line of matrices the wedge, it seems, shunts the locking pin up and thus releases the toothed rod. This happens most frequently when there is but one spaceband in the line, and ordinarily does not bother me on straight matter. I have taken the rod and locking pin off and cleaned the grooves thoroughly. The wedge does not touch the locking pin when it ascends or descends. I also keep these parts well oiled. The one thing that has given me nearest to complete relief is the readjustment of the small set screw at the bottom of the rod upon which the wedge is mounted. Is this the key to the trouble? If so, what is its proper adjustment?"

Answer.—Examine the wedge block to see if the spring pin and spring are present. Also remove the adjusting rod locking pin spring and bend downward on the spring side of this part so as to furnish more resistance to an upward movement of the locking pin. Also examine the adjusting bar spring to see if it has sufficient tension to hold the bar reasonably firm. When the cams are at normal position, the wedge being at the lowest point, the upper end, which has a slightly beveled part, is in contact with a similarly beveled surface on the wedge block. Note that the upper end of bevel corresponds to the top of the wedge block.

Use Full Pressure of Pot Pump Spring

An operator submits a printed magazine and slugs, and describes several complaints originating in the pressroom which he wishes to correct. The first one is irregular height of the ends of slugs when butted; the second is the difficulty experienced in getting a sharp face on the slugs used to print on enamel stock.

Answer.—(1) You can correct the uneven height of the slugs by setting the back trimming knife correctly. If the knife in use is nicked or shows wear it should be sharpened before being readjusted. The adjusting should be preceded by a thorough cleaning of the back of the mold. Use a sharp piece of brass rule to scrape off the adhering metal. See that your back mold wiper felt does not become glazed, for if the felt wiper becomes smooth it does not remove the metal from the mold. Before applying the knife, oil the under side so that it can be moved by the adjusting screws while it remains under the pressure of the holding screws. When the knife is applied turn one of the molds toward the knife and bring the holding screws to a reasonable bearing, which must be retained thereafter during the adjustment. Have the cutting edge of the knife just a trifle away from the mold. Cast a thirteen-em slug, using caps., allow the slug to become cold and then measure each end with a type-high gage. The slug should fit the gage with a slight pressure. Adjust the knife upward a little at a time. When the slug finally measures type high on both ends, turn the disk by hand and see that it does not bind on the knife. If the disk turns freely part of the way and appears to bind on one or more molds, then the fault lies in a warped mold or it is a case of the mold cap guides being bent. Either of these conditions of the mold may be corrected by sending the mold to the nearest agency. A request for a utility mold to use while yours is being repaired will prevent your machine being out of use. (2) In casting slugs to print on enamel stock, use the full stress of your pump lever spring, and if this slows up your clutch when the plunger is rising, remove the clutch spring and stretch it about an inch. Clean the plunger daily, also the jets and cross vents of the pot mouthpiece. Dip a rotary wire brush in oil and place it in the well. Whirl it a few times to remove oxid. The holes at each side of the well should also be kept open; probe them at least once a week with the hook end of the mouthpiece wiper.

To Compensate for Wear

"What is the purpose of the adjusting screw attached to the lower end of the wedge? The part I refer to is the vertical piece attached to the rod which adjusts the left vise jaw, and also to the vise closing lever."

Answer.—The adjusting screw which projects upward into the lower slot of the wedge gives the original position of the upper bevel on the right side of the wedge. It is set correctly when you receive your machine. If wear occurs on the surface of the cam the adjusting screw may be changed to compensate.

GRAY MATTER

friend." Men who dictate such letters are the Babbitts of Sinclair Lewis's coinage, I become suspicious of the whole kit and kaboodle and would walk a mile to avoid their fraternal and imbecilic prattling. A letter is a mirror reflecting the personality of its dictator. It is well to chose intelligent personalities for the dictating. And every letter should strive to sell.

EXPERIENCE HAS PROVED that it is a dangerous policy to give a customer an oral

EXPERIENCE HAS PROVED that it is a dangerous policy to give a customer an oral estimate on the printing of a job; and this despite the fact that the customer has made it plain that no definite estimate is required. He asks, in other words, for "just a rough idea of the cost." Invariably, such an estimate hits far from the mark; and when the bill is rendered, the customer promptly registers what, to him, is a legitimate howl. I have found that the most satisfactory way to handle such an account is to keep the customer informed from time to time that his job is costing more than it was originally thought. Thus he is kept informed of increased costs, and the responsibility is lifted from the printer's shoulders.

"This is portable saw-mill week"! So, with the exception of the exclamation point, runs a recent advertisement. What bunkum! I have lived through "Children's Book Week," "Cracker Week," "Fruit Week," "Safety-First Week," "Clean-Up Week" and "Health Week"; God prevent such burlesques as "Portable Saw-Mill Weeks." It seems that an advertising agency, finding itself suddenly vacant of plausible ideas, hits inevitably upon the inauguration of some inane and ridiculous "week" event. Put me down as the sponsor of the "Anti-Week." My suggestion may find disfavor among advertising agencies, but I'll bet a hat that I win the approval of the consuming public!

I HAVE HEARD IT SAID that the purchase of books is an economic waste. If this be true, what about golf, the theater, candy, travel, vacations, silk hosiery and flowers? Are these also economic wastes? And suppose that they are? How many of us would care to deny ourselves the pleasure of having them? Suppose, again, that all of us came to the sudden and preposterous conclusion that never again would we buy a book. What would become of the libraries? What would become of the publishers? What, horrible thought, would become of the writers? You see the subject, after the most meager analysis, becomes so pathetically involved that its further consideration borders on the ridiculous. When pleasure is banned; when education becomes merely a redundancy; when thought is prohibited; and when man becomes an automaton operated by push buttons from some central power plant, then, perhaps, shall we take sides with the anti-book-buying advocates. But until that time let us have done with such intolerable bosh.

THERE IS A GREAT DEAL OF FUN to be had in reading the newspaper account of an event that you have witnessed. You then get a true picture of the reporter's exaggerative ability, for it is seldom that the newspaper account and your own memory will jibe. The public must be given a subtle combination of facts and sensationalism, else it will become lethargic and fall asleep over the sheet. And this would never do. Hence, a newspaper assemblage of eighty thousand when fifty thousand was the fact. Hence, too, the fainting of six women, when in reality but one fell momentarily asleep. Hence again, gate receipts of \$500,000 when \$150,000 was a just estimate. Apropos of the accuracy of the newspaper in its reportorial capacity, I read with interest, in his own town news, the account of Joseph Hergesheimer's fall which resulted in a broken ankle. "Mr. Hergesheimer," the account read, "had just returned from a sojourn at Palm Beach when he slipped at the entrance to his home and broke his ankle. He was taken at once to the hospital and is now resting comfortably." Here are two brief sentences containing no less than five distinct inaccuracies: (1) Mr. Hergesheimer had been home at least three weeks: (2) he was at Hollywood, California, instead of at Palm Beach, Florida; (3) he was there on business and not sojourning; (4) he remained at his home two days before going to the hospital; and, (5) he was by no means, at the time of the account, resting comfortably. Has any one seen more inaccuracies than this in as brief an account?

THE WRITERS OF ADVERTISEMENTS are being urged to coin new words for the better expression of related ideas. The Lewis Carroll method is advised. That method comes when the creator's mind "is attuned with such equal intensity to the expression of two related ideas that they fuse and issue from his mouth as one." We may well expect now to read that: Food is no longer pure and wholesome, but polesome; the commuter no longer dashes madly to the train, but dadlys to the train; the night is no longer dark and still, but dill; you must penter a trolley car instead of pay as you enter; the Salvation Army will save douters instead of down and outers; and that the weather will be farmer tomorrow instead of fair and warmer! The advocates of this urge claim that our language will then be broader and simpler. I insist they are wrong; our language will then be brimpler!

"I am very glad to send the facts you requested," begins a sales letter that reached me recently. Now I am rather sensitive about sales letters and the moment I read this opening I became aware of a distinct loathing for the man who wrote it. I felt unalterably insulted and read the rest of the letter with a secret determination that its contents should hold no interest for me further than a study of its construction. The reason for all of this presents no mystery: I had requested no facts! The opening paragraph is no place to fool the public.

HAVE YOU EVER NOTICED that it is only in second-class restaurants that one finds no-smoking signs?

A RECENT ISSUE OF The Saturday Evening Post contained an example of advertising which it has not been my pleasure to view before and which, for the preservation of the country's economic structure, I hope to see not soon again. The advertising consisted of seven distinct parts: four quarterpage spaces, generously given over to white space, consisted merely of the two lines "A New Day" and "See Pages 102, 103 and 104." I found the same words, "A New Day," spread across pages 102 and 103 in large letters. At the bottom right of page 103 were discovered the words "See Next Page." Following the directions I discovered the first semblance of explanatory matter. This consisted of text and scattered illustrations which told me nothing more or less than that I should soon be made cognizant of an announcement of great importance. When I had finished my research I suddenly came to the conclusion that I was as ignorant of the purport of the advertisement then as I was ten minutes before I had seen it. I knew only that I was intended to watch future issues for some announcement of tremendous import. I question the effectiveness of such advertising in proportion to its cost. Here was a splurge which consumed every bit of \$28,000 and yet merely announced an announcement. The whole thing could have been done in a quarter of the space (one full page) and for a quarter of the cost. As a matter of fact, the four quarter-page advertisements which preceded the main business served to do nothing more than call my attention to the three main pages, which I should have discovered, surely, without their aid. Announcements of coming advertisements are sometimes admittedly effective, but I question seriously the necessity for announcing an announcement, and I question still more seriously the necessity for announcing the announcement of an announcement. There is such a thing as stretching a point beyond plausibility, and I set this down as tangible evidence of the fact.

Two MEN WERE TALKING on a street corner. "Say," I overheard one remark, "ain't that a clever series of ads. Will Rogers is writin' for Sweet Caporal cigarettes?" "You betcherlife," agreed the other, "but I thought they was for Piedmonts." "Gentlemen," I interrupted, "before this disagreement becomes an argument, permit me to straighten you out on this important matter. Mr. Rogers is advertising Lucky Strikes!" Humor by a paid humorist is such forceful printed salesmanship, say I in all sincerity.

FROM WHAT I HAVE OBSERVED of general correspondence going from and coming to various business concerns, I feel justified in advancing the statement that not one main twenty-five is a good letter writer. Most of the letters are filled with platitudes and insipid generalities that lead no place. If they aren't harmed by hackneyed terms and careless writing, they are marred by an attempt to be too "modern." When they suffer from the modernity complex they become downright impertinent. If there is anything I detest in a letter from a stranger, it is to be called "old man," "old pal" or "old

New Ideas in the Training of Pressmen

By Charles H. Cochrane



HE most forward-looking trades union in the world has its headquarters at Pressmen's Home, Tennessee. One who has never visited the place can never realize what has been done and is being done to advance the position of the workers in the printing industry. Much less does the outside world know of the proposed develop-

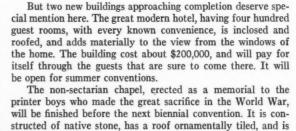
ment, calculated to solve some of the vexing questions, not only in this trade but in all other trades. Truly amazing are the advance steps being taken to harmonize opposing interests and

build for permanent peace and prosperity between employer and employed in the printing industry. It is not enough that the headquarters have developed a group of buildings, a sanatorium and executive offices, and a service unexcelled by any union; but new lines of endeavor are startlingly progressive. Because these forward steps are little known to employers, I am writing these impressions for The Inland Printer that the owners of printing establishments may more fully realize how much is being done here for the uplift and advancement of the trade at large.

Who else but Major George L. Berry, the head of the International Printing Pressmen and Assistants' Union for eighteen years, would ever have dreamed of a labor union's going into busi-

ness to patent and improve the machinery, and secure protection and profit to the men who invent and develop better and faster mechanisms? This is the latest step of the organization which, through a subsidiary incorporated company, undertakes to advise with inventors of improvements in printing devices, having their ideas examined by competent and experienced engineers and, when approved, arranging to patent, manufacture and market the new contrivances, machines and processes.

Pressmen's Home, where this work is developing, has been described in The Inland Printer before, and pictures of its numerous and well equipped buildings have been presented for observation. The commodious executive offices, the large and modern pressroom, the up-to-date composing machinery, together with auxiliary devices for stitching, folding, making transfers, etc., have been often commented upon. The sanatorium, the magnificent home, a large hotel-like establishment for the working corps, instructors and students; also the swimming pool, power house and subsidiary buildings are well known.



ceiled within in dark wood, with broad paneling and heavy beams. The columns are of Italian design; the stained glass windows are in harmony. Tablets are to be placed about in remembrance of the fallen heroes. The lighting is ornate and of a mellow softness. The structure was started by voluntary subscriptions and completed by a dollar assessment on the membership.

Harmony is the greatest evidence that any organization can show of its efficiency and smooth working. After spending a week at Pressmen's Home I can truly say that I never saw such harmony in a group of people of the same size. All the heads of departments work together on terms of friendly intimacy. I did not hear a harsh word, an unkind criticism, or any profan-

ity during the whole visit. Such ideal conditions in the working force at the home is evidence of the wise choice of assistants, and the ability to lead by example and personal magnetism. On the farm, in the dairy, the dining room, the pressroom, the office, or at leisure in the evening, the atmosphere is that of one large family all pulling together for the same ends; all loyal to the progress of the Pressmen's Home and the Printing Pressmen and Assistants' Union.

Realizing that it has to sell the labor of the union craftsman, the International Printing Pressmen and Assistants' Union maintains one of the largest and finest educational trade schools known to the industry, with over \$800,000 worth of equipment, and gives instruction to as many as a hundred students a year, besides a growing group of correspondence students, who are systematically helped by a corps of instructors.

The aim is to produce more and more all-around printers, men who acquire such complete knowledge of the business that they qualify for foremanships and superintendencies;



Major George L. Berry



Home for Superannuated Pressmen



Technical Trade School

men who will in turn teach coming apprentices and younger men the art and the niceties of the trade and its ramifications. It would seem as though this were accomplishment enough. Systematic education is making for a steady improvement in the personnel of the union. Almost all the large new presses and machines that go out are nowadays manned by men thoroughly trained to the work. Instead of curtailing production, as has been the mistaken policy of some union workers in the past, the policy of the International Printing Pressmen and Assistants' Union is to turn out more and more work to fill the pockets of the employer that he may be able to pay better wages to his workers.

Major Berry, to whom is credited the accomplishment of building up this great union from an insecure position to a doubled and prosperous membership, is still young, only forty-three years of age, and he feels that his life-work is but begun. Foreseeing that employer and employee must either grow closer together or farther apart, he has sought a solution of the fundamental problem of securing harmony with fair-minded employers and a full and sure return to the worker, so that he may rise beyond the power of exploiters of labor.

He has sought a solution by way of improved machinery. Today inventions are born haphazard, and rarely does the inventor reap the profit of his ideas. If a new and better machine takes the market, too often a group of bankers or capitalists reap the larger reward. Perceiving that most improvements come from the brains of the workman, the patent department has been instituted, and some seventy-five inventions are under discussion at this time, with a view to introduce those that are labor-saving and meritorious. As these inventions are perfected they will be manufactured and marketed through the natural channels of the union. Several thousand foremen in monthly correspondence with headquarters will be glad to aid in the prompt introduction of anything that makes for better printing at lower cost.

Not only will much waste be eliminated by this procedure, but the position of the union pressmen will become stronger and stronger. They will become more and more the owners of their tools, like the skilled craftsmen of a few hundred years gone by. They will not have to think of strikes to maintain their positions and a decent livelihood. By better and quicker production, superior service and intelligent education they will thrive and maintain the ability to dictate a fair division of profits in the industry. They will also exert a strong influence against price-cutting, which is responsible for most efforts to keep down or reduce wages.

It has been unfortunate for the trade as a whole that most of the gains won through improved and rapid machinery have been given to the public through competitive price-cutting. Those printers who are enterprising enough to scrap their old machinery and put in faster and better machines should have a few years of profit guaranteed to them before the whole level of prices is lowered. Our patent laws are based on the idea that the inventor, the manufacturer and the buyer of improved machinery are entitled to a number of years' profits before the advantages are given to the great public.

The union's proposition is to patent, protect, make and market better contrivances and machines, and to keep up for the trade the resultant advantage during the life of the patents. To this end an engineering department is under way, which is not only developing new things, but advising the trade as to the best use of what is now on the market. This engineering corps is rendering a truly unique service to the trade. It receives four hundred newspapers, and any publisher who wishes criticism of the makeup of his paper, or of the arrangement or printing facilities of his plant, can have it for the asking.

Advice is regularly given in the layout of new plants, the arrangement and structure of the buildings, and the character and size of the machines best adapted to the requirements of

any special publishing proposition. Thus is the union securing better lighted, better ventilated and more sanitary conditions for its members. Thus does it aid its foremen and superintendents with the best expert advice. Its school is no longer to be regarded merely as a place for training apprentices. It is a center for the exchange of knowledge of the best informed men in the industry, a veritable college of good printing.

The sanatorium accommodates forty tubercular patients, and is ideally located and equipped. One almost envies the patients on the broad piazzas and sleeping porches. The home also has a physician in charge, who renders first aid to any sick or accident cases and has control of the sanitation of the buildings, the food supply and the like. I wish that space permitted a more detailed account of the activities of the several departments of the Pressmen's Home. This must suffice for the time. It towers as a progressive monument to the accomplishments of a well organized trades union.

Every union of the future will thrive as it stands for increased knowledge, fair play and brotherhood. The institutions that survive must work for the good of the many. The trust has prospered in so far as it introduced economies and better ways of doing business. Trusts built on unfair monopoly are doomed. Any organization planned to take perpetually a percentage off the fair returns of labor contains within itself the seeds of destruction. Therefore, the unions must not develop into trusts; in that way lies ruin. True progress can be found only in better service, better workmanship and the use of better tools.

In this forward outlook Major Berry has placed the International Printing Pressmen and Assistants' Union in the very forefront. It is showing the workers of the world the way out. The way is not by revolution, not by Bolshevism, not by force, but by way of better work and better workers, better service and propagation of the square deal. The pressmen's union has labor to sell. It proposes to sell the labor of continually better trained and more highly educated employees, and to see that they are backed up with the best machinery. The program of service carried out should tend to bind all departments of the printing industry into an harmonious whole.

A Post-Card House-Organ By John T. Bartlett

The Lewis Hotel Training Schools, of Washington, D. C., can lay claim to having one of the most inexpensive house-organs in the country, the *Lewis Hotel Chronicle*, which is printed on the back of a government post card. And furthermore it is illustrated!

Through the device of small type and narrow columns, the Lewis schools get a remarkable amount of "copy" in the narrow space. Across the narrow width of the card the *Chronicle* has a regulation "masthead," to which about an inch and a half of card depth is given. Space an inch wide makes a column. The "feature article" occupies the space of two columns for two and one-half inches in the upper left portion of the card below the masthead. A new \$250,000 building of the Lewis schools is pictured, and some 175 words of text describe the official opening. The rest of the editorial matter is presented in the inch-wide columns mentioned.

This space is largely devoted to news items of successful Lewis schools students. A halftone of one of them is presented. The narrow columns, of course, give a degree of "readability" to the very small type which longer lines would not.

There is as much actual text in this unique "house magazine" as in a great many sales letters, and the cost is a small fraction of the cost. Further, this message is illustrated.

The direct-mail advertising world is finding more and more things which can be done with a post card.

We Are Accused of Chauvinism

On page 69 of this issue of The Inland Printer Samuel E. Lesser of East Orange, New Jersey, takes us to task for our stand in the editorial "Are We Heading Backward?" on page 784 of our February issue. Although it seems to us that Mr. Lesser is using a lot of valuable space trying to prove a point on which there is no controversy, we have accorded him the privilege of our Open Forum department, because we welcome open and frank criticism of what we say and do. Possibly it may also open the way for a more extended discussion and a better

understanding of this important subject.

After stating that he "can not but condemn the spirit of chauvinism exemplified in the article," Mr. Lesser makes the following assertion: "This article goes on to intimate, if not to make the deliberate statement, that American typography leads the world." What we said was: "Contemporary American typography, as practiced by our best printers, leads the world," etc. Mr. Lesser evidently overlooked the qualification; if he had not we are quite sure that he would fully agree with what we said. We therefore repeat the statement with this further and more explicit qualification: The typographical work turned out by such houses as John Henry Nash, Taylor & Taylor, Norman T. A. Munder, William Edwin Rudge, Bartlett-Orr Press, the Rosa Brothers, Procter & Collier, the Pynson Printers, etc., and such individuals as Louis Braverman, Ellsworth Geist, Theodore Berger, Horace Carr, E. B. Gillespie, and, last but not least, Mr. Lesser himself, is far superior to any like work turned out in any other part of the world. But this does not mean that we make the same claim for all American typography; far

From month to month we probably have a chance to look at as many samples of foreign contemporary printing, including our foreign exchanges, as any one in the United States, and we will frankly admit that not much of what we have seen has struck us with its "beauty of conception, simplicity of structure and strength of performance," to make a repetition of what we said about our contemporary American typography. It contains plenty of "stunts" and novelties, to be sure; but "stunts" do not represent good typography any more than the antics of the futurist represent good art.

Mr. Lesser also seems of the opinion that we have said something awfully bad about German type faces of the past and the present; or else why should he feel called upon to defend them? What we said was: "This tendency has even resulted in the importation of German type faces as lacking in beauty as any ever produced by the old Bruce typefoundry." We are inclined to the belief that

this statement is rather weak, although any one who will take the trouble to glance through one of the old catalogues of the Bruce typefoundry will readily understand what we mean. There was a period in our development when we looked upon rococo furniture as the essence of beauty; this period happily passed fifty years ago. By all means, let's have novelty in our typography; but novelty founded on good taste and common sense. The use of type faces belonging to the rococo furniture period is not a novelty; it's decidedly a step backward.

Exit the Ream

The Paper Conference Board at a recent meeting in New York city agreed upon the thousand sheet as the basis of calculation in buying and selling paper for printing purposes. In other words, if you have an order calling for 3,435 sheets of paper stock, you just send an order to your paper jobber for 3,435 sheets, not for six reams and 435 sheets. It is about as simple as anything can be, and in our opinion will cause no confusion whatsoever, if the printers will use common sense. As we understand it, the secretaries in the three associations comprising the Paper Conference Board, the Writing Paper Manufacturers' Association, the National Paper Trade Association and the United Typothetae of America, have under consideration the drafting and printing of a pamphlet containing a clear outline of what is meant by the new departure, including a list of the standard paper sizes, the new basis of count and weight, the expressions to be used in ordering, invoicing and handling of paper stock, etc. The new order of things will take effect July 1.

The only thing to remember under the new system is that the weight given for the ream under the present method in every case will be doubled; for instance, it will no longer be 17 by 22-20, but 17 by 22-40; not 25 by 38-60, but 25 by 38-120; not 32 by 44-89, but 32 by 44-178, etc. This does not mean that the paper is heavier; it simply signifies that, as the basis is 1,000 sheets instead of 500, the weight basis is also doubled.

The only fly in the ointment is the broken package. This problem will remain with us as a bone of contention until we adopt a sensible method of packaging; that is, where practical, make the packages small enough to avoid breaking them, as for instance, packages of 100 or 125 sheets. We are submitting this idea for the serious consideration of the paper manufacturers. Other industries have solved this problem in much the same way, as, for instance, the flour millers and the breakfast food manufacturers. To be sure, this packaging will cost a little more; but compared with the results it will bring, it will be money well invested.

Why This Duplication?

According to a news note in the *Typothetae Bulletin* Edward E. Bartlett, president of the Bartlett-Orr Press, New York, in an address before the New York Employing Printers' Association on February 15 urged the establishment by typothetae of a library or foundation for collection and preservation of the work of the old masters in the printing industry. Says the *Bulletin*:

Mr. Bartlett strongly emphasized the lack of such an institution in the printing industry and stated that if action were not taken soon many priceless specimens of printing would soon pass into private hands. He referred to the sale in New York, a few days ago, of the famous Melk copy of the Gutenberg Bible, one of the finest examples of the earliest typography in existence.

Are we to understand from this that the Typographic Library and Museum which the American Type Founders Company established in its plant in Jersey City years and years ago, and to which additions have been made from year to year so that it today ranks as one of the best of its kind in the world, is not to be considered worthy of its name? We can see no other reason for the statement "lack of such an institution in the printing industry." Two years ago, as we stated editorially in THE INLAND PRINTER for February, "President Nelson sent Henry Lewis Bullen, the curator of the library, to the printing centers and book marts of Europe, with instructions to buy any and every book that would enhance the value of the library as a source of inspiration and information for the American student of good printing." Prior to his European trip Mr. Bullen had been an ardent and interested collector for the library. Practically every book of any value pertaining to the industry in this country is now to be found within the walls of the library in Jersey City, together with a rich collection of European new and old masterpieces. It therefore seems to us that this worthy effort of the American Type Founders Company should be encouraged rather than discouraged. If we are working with the same end in view, if our only aim is to preserve the world's priceless masterpieces of printing for posterity, why should we split our forces by a duplication of our efforts?

Depreciation of Equipment

One of the hardest things a printer has to learn is that the machinery he installed years ago has become obsolete; obsolete in the sense that although there is a great deal of service left in the old machinery, the new devices far outstrip the old in both production and labor costs. New machines produce two or three times the work and require fewer persons to operate them, yet the printer tries to meet the ever-increasing competition of today with this old equipment. He seems loath to part with the old machinery he first used when he started in business—probably because of an attachment that grew as the years sped on.

While we do not believe in preaching overequipment in any printing office, we do believe that when a machine has served its period of usefulness and a superior product is on the market, the old should be discarded for the new. In the price of every job turned out of the printing office provision should be made for depreciation of machinery. Depreciation is just as much a legitimate charge as paper and ink. As quickly as the amount set aside for depreciation equals the price of new equipment, it should be used

for just that purpose. That is what *should* be done, but we know many printers who are not doing it. We know some printers who charge off depreciation on their books, but instead of using this money for the purchasing of modern machinery, let it drift back into the business. Then when necessity forces them to buy new equipment they are not ready for it, and consequently they must go heavily in debt to obtain it.—R. G. H.

The Kendall Bill Was Defeated

As will be noticed in our news columns the postoffice committee of the House of Representatives on March 10 voted to table the Kendall bill, thus to a certain extent upholding the contention that the government is justified in competing with its main support, its taxpayers, at least as far as the printing of envelope corner cards is concerned. This action by the committee means that the consideration of the bill will be indefinitely postponed; it may be called up from the floor of the house, but this is hardly probable. The National Editorial Association made a grand showing in favor of the bill; regardless of the final outcome this association deserves commendation.

Some Appraisals Are Not So Good

One of our readers not more than a thousand miles away from Chicago writes us as follows:

The milk of the cocoanut is, of course, that the work is done at so much per hundred dollars of value.

We have left out the name of the appraisal company for good and sufficient reasons; we do not want to pronounce anybody guilty without a fair and impartial trial. On the other hand, we have no reason to doubt our correspondent's statements, and we are therefore giving them to our readers as they were received by us.

Without doubt there is something to the statement about the milk in the cocoanut. There is a temptation to overvaluate, especially in the smaller shops, if the appraisal work is to be paid for at a rate per hundred or thousand dollars of valuation. Thus the appraisal becomes of no value whatsoever. But this temptation never enters into the matter, is not considered by reliable appraisal agencies. They are always willing and able to give an approximate price before the work is started. Who these reliable appraisal agencies are is an easy matter to find out. A letter to the research department of The Inland PRINTER will bring the desired information within a day or two. The department has an abundance of information of this kind available for the readers of the magazine. We do not even require that the inquirer shall be a subscriber to The Inland Printer. The information is free and cheerfully given for the asking. There are no watchdogs outside our doors to keep callers away.



Brief mention of men and events associated with the printing and allied industries will be published under this heading.

Items for this department should reach us by the tenth day of the month.

Kendall Bill Killed by House Committee

THE Kendall bill, on which the National Editorial Association centered its hopes and its efforts to check the operations of the postoffice department as a competitor of the printer in the printing of envelopes, was tabled by the full membership of the house postoffice committee on March 10. Subcommittee No. 5, which had the bill under consideration, reported unfavorably on it, thus sounding its death knell.

Propaganda of the government contractor misrepresenting the publishers' case undoubtedly influenced the members of the committee. Fraternal organizations and small country banks that use government envelopes because of their price had protested, and many congressmen who had definitely pledged whole-hearted support to the Kendall bill went back on their written word. Several hundred letters carrying definite pledges in writing are now in the possession of the National Editorial Association and copies have been sent to publishers in each congressional district.

The fact that thousands of publishers have written their legislators and obtained several hundred pledges indicates the merit of the bill.

to find that the most delicate and restrained examples in the exhibition in the Typographic Library are of German origin.

Mr. Bullen said we should look for ideas to the countries he mentioned rather than to England. We learned a great deal from William Morris and his immediate disciples of the limited-edition cult of the book, but we have bettered the instruction. We are typographically in the same boat with England, but we are now steering the boat.

The superiorities of European printing are the direct result of the work of the admirable high schools of the graphic arts in Paris, Turin, Bologna, Milan, Vienna and Leipsic, together with several others not so famous, but doing good work. In Leicester, Birmingham and Manchester there are good printing schools of comparatively recent origin which will have a good effect upon fine printing in England. The Academy of the Graphic Arts in Leipsic is a model institution. It has achieved great authority. The director of the section of instruction and research in all processes of engraving is Professor Goetz, born in New York city, who was taught photoengraving in that city by Dr. Kurtz, the maker of the first practicable three-color plates. The section of camera work is under the direction of a Mr. Smith, an American.-S. H. HORGAN.

Bullen Explains European Printing

HENRY LEWIS BULLEN delivered an inspirational talk to the members of the American Institute of Graphic Arts at their March meeting in the Art Center in New York. His subject was "Illustration and Design in European Printing." To make his talk of practical value he exhibited a representative collection of the best printing, book and commercial, recently printed in Europe. He explained the difference between art and craftsmanship in this way: "The Gutenberg Bible is a fine piece of craftsmanship, but the illuminator made it a work of art." Mr. Bullen added:

We have had the quaker-gray habit of color in this country. We run to the somber. European work is full of color and vivacity. I have the desire for color in my blood as a result of my tour. I can not rave, as I once did, about Doves Press editions, good as they are. They and their printers have been overpraised. They were good craftsmen, not artists. One Doves book is pretty much the same as another, and nine-tenths of the pages in them are composed of the best kind of typographical brickwork, requiring little knowledge of art. They set us a good example, which we have followed to our advantage. European printers are putting more artistry into their work, both book and commercial. We are advancing in the merit of our publicity printing and in the printing of books meant to be read, but we are not advancing in the printing of books made with extreme care in limited editions, or books planned to be artistic. Neither are we advancing in photomechanical engraving. We have much to learn from the Europeans, as this exhibition proves. Some of the commercial printing in the artwork and color effects surpasses anything we are doing.

In the use of color in printing and in all engraving processes France stands at the head. She is glorifying the photomechanical processes. She is taking the mechanics out of process engraving. She is not allowing wood engraving to be a lost art. The examples of French commercial printing have extraordinary merit. We have a tremendous lot to learn from France.

The Italian printing, he said, shows perfect coördination of masterly typographers with masterly artists, who have created an Italian cult of printing, in which color reigns supreme.

In Germany there is a greater literary and scholarly interest taken in printing than in any other country, and a more widespread activity in fine printing. Accustomed as we are to masculinity and the ultra bizarre in German printing, it is a surprise

Graphic Arts Federation Formed in New York City

NEW YORK printers and allied trades intend to work more closely together, according to news dispatches from the metropolis of the East. At a luncheon meeting February 19 The Federation of Graphic Arts and Allied Industries of New York city came into being, with the following purpose:

"Promote, through conference, better acquaintanceship and friendly coöperation, the best interests of the printing, edition bookbinding, pamphlet and general binding, electrotyping, photoengraving, lithographing, machinery, paper, ink and associated industries conducted in the city of New York."

Membership in the federation will consist of associations representing branches of the graphic arts and allied industries in New York city.

George T. Lord, president of the New York Employing Printers' Association, Incorporated, was named chairman of the board of directors. Allen C. Damon, of Paul E. Vernon & Co., paper merchants, was named vice-chairman, and James T. Mc-Namee, of the McNamee Bookbinding Company, was elected treasurer. It having been decided to have the position of secretary an appointive office, F. A. Silcox, industrial relations director and assistant managing director of the New York Employing Printers Association, Incorporated, was named to that office.

Among the activities of the organization that were outlined at this first meeting are: Arbitration of disputes between members; gathering of statistical information on problems of the industries represented; credit information and collection service; waste elimination by simplification and standardization of trade customs and practices; study of equipment problems as related to the normal development of the industry; coöperation in apprentice training and other educational work; to watch legislation affecting the industry; to exchange technical information.

Printing Plates Produced by New Process

HARD times are ahead of the photoengravers, both masters and men, if a story in the March issue of the Canadian Printer & Publisher, of which we received advance proof, should prove in practice what it promises. To us it sounds like another Munchausen story, but we have seen so many almost impossible things come true lately that we do not consider anything impossible. Without prejudice, therefore, we publish the story as it came to us:

Researches of Robert Carter, a Canadian photoengraver, have resulted, it is claimed, in the discov-ery of a process which will produce the finest print-ing plates without skilled labor or the complicated methods now necessary in making halftones and line cuts

Manufacture of such engravings will be com-menced shortly, according to Mr. Carter, at the plant of Metal Photoproducts, Limited, Toronto, plant of Metal Photoproducts, Limited, Toronto, where equipment is now being installed. Several engravings have been made, a feature of their appearance being a peculiarly brilliant surface, while proofs show them to be well up to the usual standard, and in some cases, especially fine.

The idea originated in the discovery of a method

of permanent photography on metal. Mr. Carter has perfected and patented a process by which

any photograph can be reproduced and predered permanent and fadeless for all time.

The copied image, according to Mr. Carter, is fired on the surface of an enduring white metal plate in the manner that a design is glazed on china. Tests have shown that the outstanding feature of the permanent photography process is its accuracy and rapidity of reproduction. Groups of accuracy and rapidity of reproduction. Groups of five or ten negatives on a 14 by 17 finch glass have been developed into finished pictures in less than fifteen minutes. This would mean that if ten por-traits or scenes were the subject of the negatives, they would each require less than two minutes to be reproduced, and, according to the inventor, rendered

absolutely permanent upon metal.

Three things contribute to the final development of the cuts. The first is the quality of detail and gradation of tone; second, the substance that forms the image on the surface of the metal plate is permanent in its nature and is said to be unaffected by the action of acid; third, the image is composed

A series of experiments has revealed the fact that the application of acid does not change the character or diameter of the dot in the screen, and after it has eaten to printing depth, the image is unaffected. Thus detail is left as in the original. Fine and coarse screen cuts have been tested on rotary and flat-bed presses.

The process of making the cuts is very simple, according to Mr. Carter, requiring no more skill than that needed to develop a paper picture in than that needed to develop a paper picture in amateur photography. After research, a metal of long wearing power has been selected from which halftones and line cuts can be made, with standard printing depths and longer wearing surfaces, it is said, than the metals hitherto employed. Testing this white metal plate in every way possible, without causing the image to fade or change, Mr.
Carter says that on February 8, 1924, a picture
was taken to the physics department of Toronto
University, where it was subjected to prolonged
exposure to light rays, Dr. Silberstein, of the Eastman Kodak Company, being present. Prof J. C.
McLellan declared that no change was apparent in
the picture as a result of the tests. Other tests
followed at Columbia University by Dr. Beans and followed at Columbia University by Dr. Beans and Dr. Kirschner of the Metropolitan Museum of Art, each of the educators confirming the results.

Thus, an excellent reproduction of an image was placed on metal, but the final application of the process did not become apparent until last summer, when a photoengraver in New York, on examining the portraits, noted that the photographic image on the metal was composed of a minute grain or Upon further investigation he found th the substance of the image was hard and glassy. It immediately occurred to him that if the bare metal that formed the background of the picture could be etched away, it would leave standing in relief a perfect reproduction of the image as it appeared. He came to Toronto to find if what he had conceived was possible, and on arrival he found that

research in that direction was already well advanced. In November, 1925, a series of fine screen halftones was produced, convincing Mr. Carter of the commercial value of his process. The finished plates printed, and printers agreed that they equal and in many respects superior to plates made

Presentation of Harvard Advertising Awards

DEAN W. B. DONHAM, of the Harvard School of Business Administration, made the formal presentation of the 1925 Harvard Advertising Awards, founded in 1923 by Edward W. Bok, at a dinner in honor of the winners held at the Advertising Club, New York city, February 24. Prizes are awarded for the most effective and outstanding advertising appearing in the preceding year, such as text, pictorial illustration, planning and execution, etc. The following is a list of the prize winners:

Ernest Elmo Calkins, of Calkins & Holden, Incorporated, New York, awarded gold medal for "distinguished personal service to advertising."

Young & Rubicam, Philadelphia, for the Postum Cereal advertising campaign, considered "most conspicuous for the excellence of its planning and execution," awarded \$2,000 cash price and certificate.

Joseph Richards Company, Incorporated, New York, for the Tide Water Oil Sales Corporation's

"Tydol" campaign, deemed "the most excellent local campaign of a manufacturer, awarded \$2,000 and a certificate.

Pedlar & Ryan, Incorporated, New York, for the

retail store campaign for Ovington's store, New York, for the retail store campaign for Ovington's store, New York, awarded \$2,000 and a certificate.

Merle Thorpe, of Nation's Business, Washington, for an advertisement in his publication deemed "most effective in the use of text," awarded \$1,000 and a certificate

willard D. Humphrey, of McKinney, Marsh & Cushing, Incorporated, Detroit, for the advertisement deemed most effective in the use of pictorial illustration, awarded \$1,000 and a certificate.

Mrs. Erma Perham Proetz, of the Gardner Advertising Company, St. Louis, for the advertisement most effective in the combination of both pictorial illustration and text, awarded \$1,000 cash prize

and a certificate.

H. G. Weaver, of the General Motors Corporation, for the most conspicuous research, \$2,000 and

Mrs. Proetz is a two-time winner, a similar prize having been awarded to her in 1924.

First Printers of Western Hemisphere Remembered

AT a memorial ceremony held in Mexico City in honor of Juan Pablos and Esteban Martin, first printers in the western hemisphere, Dean Walter Williams, of the School of Journalism at the University of Missouri, delivered an address on the value and progress of printing. Louis G. Rubin, eighty-five, the oldest living journalist in Mexico, was among those who attended the

A printing office marks the site where the first printing was done by Pablos and Martin, in 1534, and on one of its outside walls

there is a tablet telling of these pioneer printers. Dean Williams placed a wreath on this in tribute to them.

Dean Williams was in Mexico delivering a series of lectures at the National University of Mexico in connection with an exchange professorship between that university and the University of Missouri. The subject for his lectures was "Journalism of the United States." Dr. Jose Manuel Puig Casauranc, secretary of public education of the Republic of Mexico, is the professor who will lecture at the University of Missouri.



Dean Williams Placing Wreath at Oldest Printing Office in America

Central Figures: Louis G. Rubin, Dr. Alfonso Pruneda and Dean Williams

Southeastern Federation Meeting

The training of a higher type of young men and women for positions in the printing industry will be stressed more than any other problem at the coming annual convention of the Southeastern Master Printers' Federation, to be held at the Hotel Roosevelt, New Orleans, April 12, 13 and 14. An interesting program has been arranged, and it will undoubtedly be the largest meeting ever held by the master printers of the South.

New Bronzing Machine

The new automatic Laeco flat bronzing and dusting machines had been successfully

used by the larger offset printers of Europe for a year before they were introduced in this country by the Columbia Overseas Corporation, New York. The Laeco bronzer is made in three models and in eight sizes to meet all re-

quirements. Construction is not in the least complicated, and the operation is such that no special training or experience is required.

Standardized Page Sizes

The standardization committee appointed by the Associated Business Papers, Incorporated, to look into the matter of standard type size pages, advocates the following three sizes, $3\frac{3}{4}$ by 7 inches, 7 by 10 inches, and $8\frac{1}{4}$ by $11\frac{1}{2}$ inches. These sizes were agreed upon after conferences with representatives from the Association of National Advertisers, National Industrial Advertisers' Association, American Association of Advertising Agencies, and representatives of paper manufacturers. Due consideration was also given to the recommendations of the Bureau of Standards. The need for definite standards is growing; as further developments arise we will inform our readers.

Apprentices Presented With Keepsake

The Worthy Paper Company, through Frederic W. Main, its vice-president, presented the composing-room apprentices of Boston with a valuable keepsake in the form of a portfolio of well-nigh perfect reproductions of early books at the meeting of the apprentices on March 8. The portfolio is the work of Ellsworth Geist, of the Eddy Press Corporation, Pittsburgh.

It is a very beautiful and well planned piece of typography, printed on appropriate papers, evidencing what may be accomplished with type, borders and rules when trained thought is intelligently mixed with good taste and painstaking care. Mr. Main, who had journeyed up from the western part of the state to render this bit of service in the interest of good printing, accompanied the gifts with a few words of appreciation of the work the boys are accomplishing in their efforts toward perfecting themselves in their chosen profession. Among other good things, he said: "We like to impress upon our workmen the use to which our product is put; to think of it in its ultimate terms: as covered with a message clothed in beautiful thought, the magic letters of which form a delightful picture before the eve."

Department for Fine Printing Assured

The establishment of a special department of fine printing at the Oregon University Press was virtually assured at the closing sessions of the eighth annual newspaper men's conference in Eugene recently, when Dr. John Henry Nash and members of the conference combined forces to insure the project. Inspired by Dr. Nash's showing of wonderful printing, including work of some of the great Renaissance printers and of William Morris, Cobden-Sanderson and others, the delegates spontaneously agreed to raise a sufficient fund for the purpose.



This special press will turn out at least one fine book each year. Dr. Nash will contribute the hand-made paper for the book and hopes that a gift of special book type will be made to the university by a type company. A gift of \$1,000 from state newspapers and printers' organizations will provide such other additional equipment that may be needed. Dr. Nash already plans to print the first Oregon volume in Cloister Old Style, cut by Morris Fuller Benton, of the American Type Founders Company. This type face has proved to be one of the most popular of recent type creations.

There is pending before the University board of regents a recommendation for the appointment of Dr. Nash as a visiting lecturer on typography in the University

School of Journalism.

Gutenberg Picture Again Displayed

Last month reference was made to a picture of Johann Gutenberg which had been clipped from THE INLAND PRINTER and placed on the wall above the speakers' table at the recent Northeast Missouri Press meeting. Comes now a letter from Henry Allen Brainerd, of the Nebraska Press Association:

At the recent meeting of the Nebraska Press Association held in Grand Island, the same picture taken from The Inland Printer was displayed in my collection of pictorial press history, and was looked upon and admired by two hundred newspaper men and women, and by a large number of citizens of Hastings. This meeting was held in the audi-torium. My display covered a space of seventy-five feet, double rowed, in front of the stage, and was pronounced O. K. This collection is the greatest display of newspaper pictures in the world. And that is not all. In my collection I have several that is not all. In my collection I have several beautiful specimens of printing taken from The Inland Printer, and I want to emphasize the fact that it would be one of the best library adornments if The Inland Printer were in the library of every printer in the known world.

Bad-Check Artists Again Appear

A man presented himself at the Nick Phelps Printery, Chicago, and stated he was in the market for some printing. It was a hurry-up job, and was to be sent to an office in the city hall. The man flashed a badge as authority. The printing would amount to \$17.50. When he started to leave, without the formality of a deposit, this oversight was called to his attention, whereupon he drew from his pocket an endorsed check for \$20. He was given a receipted bill, plus \$2.50; and has not been seen since. Another smooth artist called on La Motte Brothers, represented himself as a druggist, and ordered letterheads to the amount of \$15. A check for \$22.50 was tendered in payment, and the "druggist" departed with his purchase and \$7.50. The check came back "No account." Upon investigation it was found that after leaving the printing office the man had gone directly to the druggist whose name he had used and there sold the letterheads. This crook has a front tooth missing and looks like a dope fiend.

Walter B. Gress Awarded First Prize in Cover Contest

THE cover of this issue of THE INLAND PRINTER, as designed by Walter B. Gress, of Princeton, New Jersey, was awarded first prize in our cover contest.



The design speaks for itself; it is a beautiful piece of sensible typography. Mr. Gress was born in Easton, Pennsylvania, on April 26. 1876. After serving his apprenticeship in the office of the West Printing Company of that

city, he enlisted in the army and served three years in Cuba and Porto Rico. He later went to New York and was connected with Hal Marchbanks' shop for several years. Through publicity gained from his activity in typographic competitions while with Marchbanks, he became art director of the Woman's Home Companion. Several years later he went with the American Book Company as director of printing.

When America entered the war in 1917 he went to a training camp at Fort Sheridan and was commissioned a first lieutenant of infantry, remaining in the military service until the latter part of 1919. Upon his return to civil life, having decided that an outdoor life was the ideal existence, he joined the sales force of the Lanston Monotype Company in Boston; but his love for the craft led him back a year later to the atmosphere of printers' ink and humming presses, and he again found himself at a desk planning and producing printing. He was associated with the Snow Press of Springfield, Massachusetts, until 1923, when he came to his present position as superintendent of the Princeton University Press.

The books produced by the University Press have been receiving considerable favorable comment. Mr. Gress states that his knowledge of printing has been materially augmented through the study of old books, by which means a typographer may develop an individual style of his own.

Old-Time Printer Honored

Frederick L. Smith is the dean of the printing industry in Minneapolis. For years and years back he has been an active and outstanding figure in every movement of benefit to the printers of his community and of the country. Therefore he is loved and honored among his fellows. At the Washington convention of typothetae he was elected to honorary life membership of that organization, and at the February meeting of the Minneapolis Typothetae he was presented with the following proclamation of fellowship, signed on behalf of the organization by Frank L. Thresher, president, and A. M. Chester, treasurer:

Great and good friend: Some one has written— "The good which men do, when graven on granite tablets of memory—lives on." And our memory of you, Fred, affects us much the same as would the very presence of Benjamin Franklin himself, were he here with us today in the flesh. Indeed, it is as if the spirit of his mind had been given to us anew, in our time, through your good thoughts, words and works.

words and works.

Therefore, we deem it not unfitting, at this time, to make frank confession of our deep feeling, tender regard and high appreciation of your splendid service to us, and for all of us—and the profession. We especially feel that this expression of our high regard should thus be made plain to you, now that you have reached that point in your journey in life where you no longer mingle with us in our shops and meetings.

Not only in the marts of trade has your influence been felt; but also in the records of public trust which you have held, is your name written high.

How Front-Door Opportunities Work

In the December issue of The Inland Printer we called attention to the many excellent advertising opportunities for increasing the printer's field that are afforded by the publishing of bus line schedules. A



Canadian printer informs us that he has for some time been printing such schedules for advertising purposes for his customers. He enclosed a copy of such a schedule, which a real estate firm was using with good effect. It was a four-page folder, 2½ by 4 inches, printed on a heavy stock, probably used as an envelope stuffer or otherwise mailed. The cut herewith shows the front page.

Up-to-Date Stereotype Foundry

In many newspaper plants the stereotype foundry is in a dark cavern in a poorly ventilated basement lighted by artificial means. Notice the difference in the illustration below, the stereotyping department in the new plant of the Milwaukee Journal. Located on the top (fifth) floor, adjacent to the composing room, it permits a



straight-line sequence of operation; and due to its unusual construction, bright daylight and fresh air prevail. Large windows to the left let in air and sunlight. The funnel-shaped cupola, aided by powerful fans at either end, draws away the metal fumes, smoke and steam from the steam tables and casting boxes.

Pressroom Chief Honored

John J. Lynch, superintendent of the pressrooms of the New York Herald, was guest of honor at a dinner given by one thousand friends and associates at the Hotel Roosevelt on February 21, in celebration of his completion of forty years' service in the newspaper field. His fellow workers presented him with an inscribed gold watch and a check for \$1,000. A special feature of the dinner was a special newspaper published for the occasion, called the Lynch Evening Banaueter.

Barhydt Joins Metal Company

The Metals Refining Company, Hammond, Indiana, has opened a New York sales office with Frank W. Barhydt as manager. Mr. Barhydt closed his Chicago office and left for New York to be ready for business on March 1. On Friday noon, February 26, some of his Chicago friends gave him a farewell luncheon in the dining room of the Davis Company. Abe Lewis, of Blue Book fame, acted as toastmaster. Prior to his present engagement Mr. Barhydt has been connected with the Miller Saw-Trimmer Company, American Type Founders Company and Mergenthaler Linotype Company. During the past year or so he has been handling a general line of printing machinery, with headquarters in Chicago.

Korfund Product Prevents Noise

All kinds of material have been employed in efforts to absorb the vibrations of machinery and to muffle the resulting noises. Complete success is entirely dependent upon the selection of material best suited for the purpose. Experience extending over a period of years has proved that pure natural cork affords the greatest degree of noise isolation. The Korfund Company, New York, manufactures just such a product, and has named it "Korfund." The company will be glad to furnish particulars.

Personal and Other Mention

THE CHICAGO OFFICE of the United Printing Machinery Company is now located in Room 517, Fisher building.

AT A RECENT MEETING of its board of directors, the Rohne Electric Company, Minneapolis, was reorganized, and in the future will be known as the Sta-Warm Electric Heater Corporation.

On March 6 the Ostrander-Seymour Company moved into its large new quarters at Cieero, Illinois. The structure is 120 by 400 feet, built of concrete, brick and steel throughout; glass sides and saw-tooth roof give perfect light and ventilation. The company extends a cordial invitation to any one interested to visit the plant.

W. A. Brown, publisher of the Friend Sentinel, was elected president of the Nebraska Press Association at the annual business meeting held in Hastings last month. For fifteen years he has been active in the association, and at the age of thirty-six he attains the organization's highest position.

THE SEVENTEENTH ANNUAL CONVENTION of the Eastern Arts Association will be held in Syracuse, New York, April 21 to 24. There will also be held special group meetings for printing teachers, who are invited to send specimens of printing for exhibition. James M. Lynch, president of the International Typographical Union, will speak.

THE EXCELLO MACHINE COMPANY, Grand Rapids, was organized last November by Claire L. Fox, for the past eight years manager of the Adzit Printers Supply Company, and Newell H. Fox. The company will do a general line of printing machinery repair work in western Michigan and will develop a line of printing specialties to be placed on the market from time to time.

WILLIAM T. ELLIS, assistant superintendent of the composing room of the Indianapolis News, on February 15 celebrated the golden anniversary of his connection with that paper. More than a hundred members of the staff gathered at a dinner to do him honor. Mr. Ellis received numerous gifts from his fellow workers, among them a watch, \$50 in gold and the coveted diamond button awarded for fifty years' service. It is said that in the entire fifty years Mr. Ellis missed only three weeks, exclusive of vacations, and one time he worked seven years without a single day off.

THE INLAND PRINTER | WANT ADVERTISEMENTS

HARRY HILLMAN, Editor-in-Chief MARTIN HEIR, Associate Editor

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER 632 SHERMAN STREET, CHICAGO

Vol. 77

APRIL, 1926

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

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Members of Audit Bureau of Circulations; Associated Business Papers, Inc.;
National Editorial Association; Graphic Arts Association Departmental of the
Associated Advertising Clubs of the World; New York Employing Printers' Association; New York Printers' Supply Salesmen's Guild; Printers Supplymen's
Guild of Chicago; Chicago Association of Commerce; Chicago Business Papers

Association Supplymental Commerces (Chicago Business Papers)

SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter.

Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London.
W. C., England.
PERROSE & Co., Farringdon Road, London, E. C., England.
WM. Dawson & Sons, Cannon House, Breams buildings, London, E. C.,
England.

England.
ALEX. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. Cowan & Sons (Limited), Wellington, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum \$1.50. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. Cash must accompany order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The INLAND PRINTER Free to classified advertisers. Remit 40 cents additional if copy is desired.

BOOKS AND SYSTEMS

BOOKS AND SYSTEMS for printers and publishers. Complete illustrated catalogue free. PORTE PUBLISHING COMPANY, Salt Lake City, Utah.

BUSINESS OPPORTUNITIES

FOR SALE—Semi-modern edition bindery unit, now in use; can be bought cheap for cash; just the outfit for a job bindery to equip itself at a trifling outlay for binding of small runs of sewed catalogues and edition work in general; can furnish good man to operate it if desired. L. H. KINDER, 8 Birch Crescent, Rochester, N. Y.

FOR SALE—Well equipped trade composition plant; established, profitable business; unusually liberal terms; will bear closest investigation; owner has other interests requiring his personal attention. Will sell the entire property, or retain a minority interest with a man of ability and integrity; very little cash required. A 320.

6-MIEHLE PLANT in central Chicago with modern equipment throughout; principal owner must sell; doing fine business, and fine proposition can be made to good business man printer who has about \$10,000 to invest. For particulars see F. WANNER, care Wanner Machinery Co., 716 S. Dearborn street, Chicago, Ill.

WELL-EQUIPPED high-class job shop, incorporated, Los Angeles; capable of \$100,000 annual business or more; established 1920; wants shop superintendent able to produce results; right party with \$5,000 can escrow money against stock issue until both parties satisfied. A 444.

TRADE LINOTYPE PLANT for sale: fully equipped; Southern City of 200,000; three machines, Ludlow, Elrod; well established business; 5 years old; convenient terms to right party; reason for selling, etc., on request. A 457.

FOR SALE—Small complete job shop; industrial town, near Pittsburgh; low priced; owner retiring. GOERMAN PRINTING CO., 1349 Fifth avenue, New Kensington, Pa.

TWO 2-color Huber-Hodgman cylinders, taking 41 by 58 sheet, sold low for quick sale, at \$1,500; 64-inch Seybold auto clamp cutter, \$1,200; 55-inch rebuilt Seybold auto. clamp cutter, \$1,500; 6 power punches; 10 stitchers; 40 jobbers; 100 machines of all kinds. If in central states tell us your wants. WANNER MACHINERY CO., 714-716 S. Dearborn street, Chicago.

FOR SALE—We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York city; 166 W. Jackson street, Chicago.

ROLL FEED KIDDER PRESSES, 12 by 16 inches inside chase; single and two color; rewind for labels and cut-off for flat work; rebuilt and guaranteed. MASON & MOORE, INC., 28-30 E. Fourth street, New York city.

HARRIS AUTOMATIC printing presses, all models and sizes, single and two color; rebuilt and guaranteed; prompt delivery, fair prices. KONECKY BROS., 252 Pennsylvania avenue, Brooklyn, N. Y.

BOOKBINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 130-134 N. Campbell avenue, Chicago.

ONE 28 by 41 BABCOCK OPTIMUS 3-roller, number over 5000, in A-1 shape. AMERICAN TYPE FOUNDERS COMPANY, 313 Court avenue, Des Moines, Iowa.

FOR SALE—Bound volumes of The Inland Printer, volumes five to sixty-four, inclusive, in good condition; price \$75.00. A. G. ALRICH, Lawrence, Kansas.

FOR SALE—46 by 64 Hoe direct rotary press, overhauled, \$1,500. MASON & MOORE, Inc., 28-30 E. Fourth street, New York city.

LINOTYPE MATS for sale cheap; eight, ten and twenty-one point Caslon Old Face; slightly used or new. A 446.

FOR SALE-40-inch Sheridan "New Model" paper cutter. A 413.

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Send for booklet this and other styles

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ESTABLISHED PRINTING PLANT located in western New York has opening for a competent practical stoneman; one able to pass on and Okeh final proofs; exceptional chances for right man to develop into executive position. In reply give experience in detail. Tell when and where acquired, and state salary expected to start. A 447.

TYPOGRAPHER for several weeks' work on high-class ads.; pleasant surroundings and new material with which to work; modern union plant located in South; sufficient time given for best work. A 442.

LINOTYPE OPERATOR, competent to set high-grade display matter, Model 26; can also place high-grade compositor with real ability in artistic composition; non-union. A 456.

Instructor

WANTED, at THE CHILDREN'S VILLAGE, Dobbs Ferry on Hudson, N. Y., printing instructor to train boys in the art of printing, getting out the work incident to an institution, including a monthly publication. Apply to Managing Director.

Managers and Superintendents

WANTED—A first-class superintendent who can turn out high-grade rotary and four-color process work; applicant must be open-minded, aggressive and have good habits; this opportunity is with one of the large publishing houses in the Middle West. Give experience in detail; union shop. A 443.

WANTED—Superintendent for printing establishment; to take complete charge of operation; good location in Indiana city; must be thoroughly competent to do book, pamphlet and color work. A 459.

Miscellaneous

LEARN LINOTYPING or Intertyping at home, spare time study; steady work \$55 a week. The Thaler system of linotype operation, together with a complete all-metal Thaler keyboard given with each course, makes learning easy and interesting. Write now for details and special short time offer. THALER SYSTEM, 24 Legal bldg., Washington, D. C.

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PROOFREADER—We want a first-class male proofreader to take charge of proofroom in a large Boston commercial printing plant; only those having a long experience and of good reliable character need apply. State where you have worked in the last ten years and salary expected, JACOB LEVIN, Production Manager, Atlantic Printing Company, 201 South street, Boston, Mass.

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PRINTING PRESS SALESMAN WANTED—Experienced salesman for well established automatic; a business getter who has shown results in this line and is willing to work; leads to help sales; knowledge of printing, production and equipment necessary; a good opening for an energetic and successful salesman. Letters confidential. Write fully to A 460.

SALESMEN, full or part time, for gummed labels in rolls, flat or die cut; printed sealing tape, advertising stickers, etc.; every store, bank, factory or office a prospect; good commissions and exclusive territory to steady workers. Tell us your experiences in first letter. F. & L. LABEL CO., 4204 W. Lake street, Chicago, Ill.

A LARGE AND REPRESENTATIVE printing ink company has an opening for a salesman, preferably—but not necessarily—one with experience in some kindred line. Write, giving full particulars with regard to age, experience and salary desired. A 448.

SALESMEN, now calling on printing trade, to sell specialty of proven merit.
State line now engaged in, and territory. References required. MAY
CHEMICAL WORKS, 845 Larrabee street, Chicago, Ill.

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INTERTYPE-LINOTYPE INSTRUCTION—Learn to operate Milo Bennett's way; keyboard and lessons for home study or six weeks at practical school in Toledo at trifling cost. We sell Sinclair's book on Mechanism of Intertypes and Linotypes; whatever machines are in use, Bennett's system in conjunction with Sinclair's Book saves hundreds of dollars; every man connected with Bennett's school is a world-beater. Write for literature of almost unbelievable results obtained through study of Bennett's system. MILO BENNETT'S INTERTYPE SCHOOL, Toledo, Ohio.

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PRACTICAL PRINTER, fully qualified and competent as estimator, proofreader, O. K. man and with a valuable general knowledge of the printing game, desires permanent opening at once; open for anything anywhere, but prefer New York state or southern states; confidential. A 366.

Composing Room

PRINTING SUPERINTENDENT—Wish to make connection with modern plant, or industrial organization contemplating installation of same; 18 years' experience; know essentials to produce quality work and maintain efficient organization. A 445.

MACHINIST-OPERATOR-PRINTER—Young man with 10 years' practical experience in all classes of work wants situation having charge of two or more linotypes; can lay out and route work and get production. A 450.

STONE FOREMAN, 12 years' experience on commercial, book and railroad printing, also A-1 color register and lineup man; go anywhere to meet opportunity immediately or later; married; non-union. A 452.

LINOTYPE OPERATOR, union, desires change; days; job or newspaper; fast, accurate, book, job, display, ad., news; practical linotype machinist; nothing under \$50. Tell all first letter. A 454.

PRACTICAL PRINTER of over 18 years' experience desires change; can take full charge of small or medium size plant; opportunity for advancement necessary. A 449.

LINOTYPE OPERATOR—Beginner wants position: willing to go anywhere; can read French as well as English. OMER BOILEAU, 56 Crown street, Meriden, Conn.

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PRINTER, first-class compositor, stoneman, assist in estimating, holding foreman situation, is looking for position in that capacity. A 461.

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Managers and Superintendents

SUPERINTENDENT—Practical man in all departments; 28 years' experience; for past 6 years superintendent of a plant doing a monthly business of \$18,000. A 430.

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PRESSMAN—Twenty-three years' experience on all grades of commercial printing, now employed, desires to make change; prefer Middle West city; competent to take charge of flat bed pressroom; references on request. A 458.

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PRESSROOM—Working foreman; 20 years' experience on all grades of black and color work, cylinder, platen, Kelly and Miller high-speed; 42 years old; married. A 453.

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SITUATION WANTED, by union proofreader; long experience in eastern cities; books, news or job; West preferred; references. A 451.

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THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th avenue, Cicero, Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

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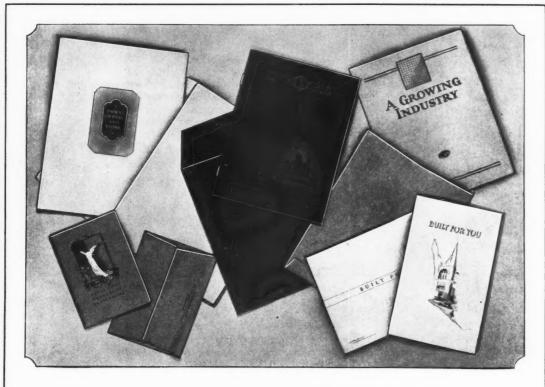
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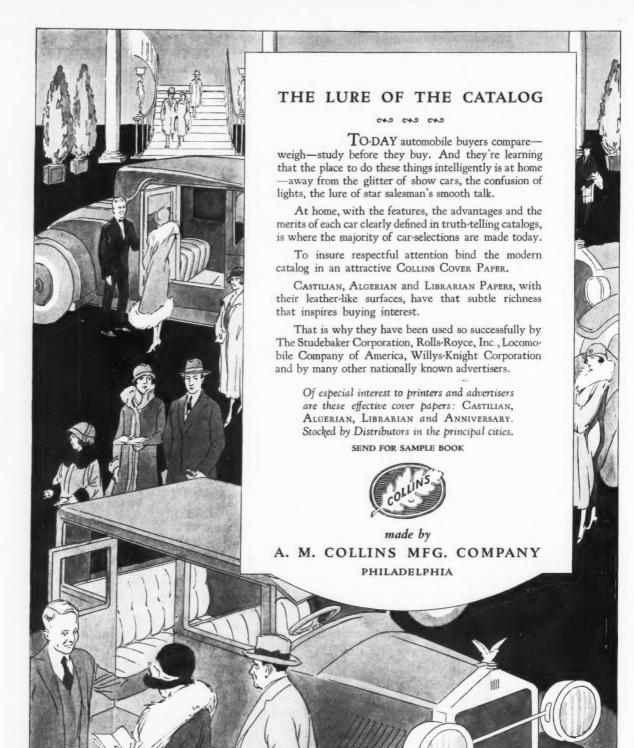
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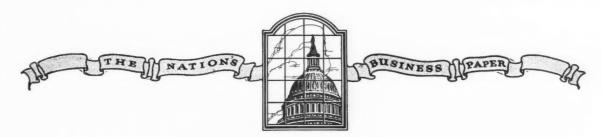
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A. W. Pohlman Paper Co., Inc. OMAHA, Neb. Field-Hamilton-Smith Paper Co. Philadelphia, Pa. Satterthwaite-Cobaugh Co. Portland, Ore..... Blake, McFall Company Springfield, Mo..... Springfield Paper Co. Tampa, Fla..... E. C. Palmer & Co., Ltd.

NEENAH PAPER COMPANY

Neenah, Wisconsin

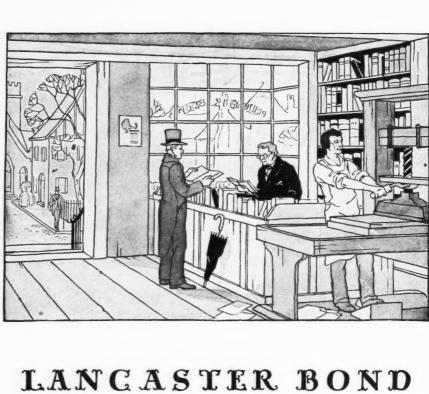
Makers of
OLD COUNCIL TREE BOND
SUCCESS BOND
CHIEFTAIN BOND
NEENAH BOND



WISDOM BOND GLACIER BOND STONEWALL LINEN LEDGER RESOLUTE LEDGER PRESTIGE LEDGER

Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes





LANGASTER BOND "The Aristocrat of Bonds"



which the Gilbert Paper Company places behind Lancaster Bond, there is added the exceptional experience of the Gilbert Paper Company's manpower. To build a superior bond paper is the life business of these men, many of whom have been making Gilbert Quality Papers for thirty-five years

Manufactured by GILBERT PAPER COMPANY, Menasha, Wisconsin

DISTRIB	UTED BY			
ATLANTA, GA S. P. Richards Paper Co.	MINNEAPOLIS, MINN The Paper Supply Co., Inc.			
BALTIMORE, Mp Barton, Duer & Koch Paper Co.	New York, N. Y F. W. Anderson & Company			
BOSTON, MASS Carter, Rice & Company	New York, N. Y			
BUFFALO, N. Y	NEW YORK, N. Y			
CHICAGO, ILL	Омана, Neb Western Paper Company			
CINCINNATI, OHIO Chatfield & Woods Co.	PHILADELPHIA, PA Whiting Patterson Company			
CLEVELAND, OHIO The Cleveland Paper Mfg. Co.	PORTLAND, ORE Blake, McFall Company			
COLUMBUS, OHIO Scioto Paper Company	Pueblo, Colo Colorado Paper Company			
DAYTON, OHIO The Buyer's Paper Company	RICHMOND, VA			
DENVER, COLO	SACRAMENTO, CALIF Blake, Moffitt & Towne			
DES MOINES, IA	SAN FRANCISCO, CALIP Blake, Moffitt & Towne			
DETROIT, MICH. Beecher, Peck & Lewis	SEATTLE, WASH Carter, Rice & Company			
GREAT FALLS, MONT Great Falls Paper Company	SPOKANE, WASH Spokane Paper & Stationery Co.			
Indianapolis, Ind C. P. Lesh Paper Company	St. Louis, Mo Beacon Paper Company			
LANSING, MICH The Dudley Paper Company	St. Paul, Minn Inter-City Paper Company			
Los Angeles, Calif Blake, Moffitt & Towne	Syracuse, N. Y			
LOUISVILLE, KY	TACOMA, WASH Tacoma Paper & Stationery Co.			
MANILA, P. I	Toledo, Ohio The Commerce Paper Company			
Memphis, Tenn	Tulsa, OklaTayloe Paper Company			
MILWAUKEE, WIS E. A. Bouer Company	Washington, D. C			
Funciar O'Mana Comman, Man, Vank M. V.				

Mhite House Cover

(One of the Executive Lines)

So distinctively patterned that you can get big effects with simple designs and plates and fewer colors than usual. Nine distinctive colors, one size (22½x28½), two weights (light and heavy). Ripple antique in the light weight; ripple both sides or white back in the heavy weight.



Saves Money on Designs, Plates and Printing

Giving you maximum effect at about half of what it would cost on ordinary paper.

Ask Your White House Merchant for Samples

THE OTHER FIVE OF THE EXECUTIVE LINES ARE:

Washington Brilliant Executive Potomac National Reconstruction

GIVEN IN THE ORDER OF THEIR COST

C A/T

DISTRICT OF COLUMBIA PAPER MFG. COMPANY

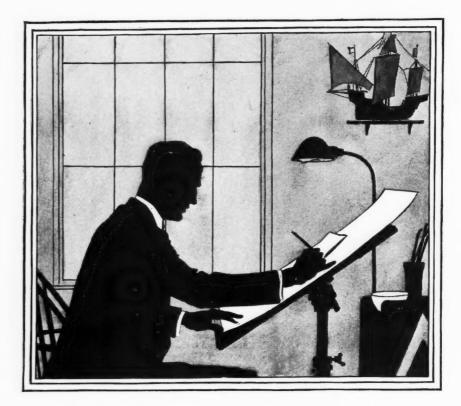
Manufacturers of Covers, Blotting, Box Covers, Index Bristol and Specialties

NEW YORK OFFICE

COMCOMCOMCOMCOMCOMCO

WASHINGTON, D. C.

CHICAGO OFFICE



D & C Paper and the Artist

The artist's universal medium is paper. He may work with marble, ivory or canvas—but if his skill is such that the world clamors to see, his final medium will be paper and printers' ink.

And he will properly ask of that paper the same things he asks of any other medium for his art—permanence, responsiveness, compliance to the mood of his particular subject. D & C papers are fine papers. But they have the quality of enhancing whatever is printed on them, rather than emphasizing their own beauty. They are an ideal medium for the artist in pictures, the artist in type, the artist in printed selling.

There are twenty standard D & C lines, coated, uncoated and cover papers, all economically suited to their purpose.



DILL & COLLINS Master Makers of Printing Papers



List of DILL & COLLINS Co.'s distributers and their offices

ATLANTA—The Chatfield & Woods Company BALTIMORE—J. Francis Hock & Co. BOSTON—John Carter & Co., Inc. BUFFALO—The Union Paper & Twine Company CHICAGO—The Paper Mills Company CHICAGO—Swigart Paper Company CINCINNATI—The Chatfield & Woods Company CLEVELAND—The Union Paper & Twine Co. CONCORD, N. H.—John Carter & Co., Inc. DES MOINES—Carpenter Paper Company DETROIT—The Union Paper & Twine Co. Hartford—John Carter & Co., Inc. Indianapolis—C. P. Lesh Paper Company Jacksonville—Knight Bros. Paper Co. Kansas City—Bermingham, Little & Prosser Co. Los Angeles—Blake, Moffitt & Towne Milwaukee—The E. A. Bouer Company Minneapolis—Minneapolis Paper Co. New York City—Marquardt, Blake Decker, Inc. New York City—Miller & Wright Paper Co.

New York City—M. & F. Schlosser
Omaha—Carpenter Paper Co.
Philadelphia—The Thomas W. Price Co.
Philadelphia—Riegel & Co., Inc.
Pittsburgh—The Chatfield & Woods Company
Portland, Ore.—Carter, Rice & Co.
Providence—John Carter & Co., Inc.
Richmond—Virginia Paper Co.
Rochester, N. Y.—Geo. E. Doyle Company
Sacramento, Calif.—Blake, Moffitt & Towne
Seattle, Wash.—Carter, Rice & Co.
St. Louis—Acme Paper Company
St. Paul—E. J. Stilwell Paper Co.
Salt Lake City—Carpenter Paper Co.
San Francisco—Blake, Moffitt & Towne
Springfield, Mass.—John Carter & Co., Inc.
Tacoma—Tacoma Paper & Stationery Co.
Tampa—Knight Brothers Paper Co.
Washington, D. C.—Virginia Paper Co.

WHAT EVERY BUSINESS MAN WANTS

Customers · · Sales · · Profits

For many years the salesman of all forms of printing has sold his product to the business man by telling what it will do. Printing prepares the way for the salesman. Or printing cuts selling costs. Or printing actually completes sales—and so forth.

You have doubtless used this argument in your own selling. But have you carried it further? Have you ever applied it to selling letterheads?

Most houses selling letterheads meet the customer on a price basis —and are thrown for a bad loss. The customer can always beat you on a price argument, and he will always advance a price argument so long as he thinks of his letterheads as a kind of office appliance, an expense, a necessary evil.

The way to sell letterheads is to sell what good stationery will do. Sell the idea of fine appearance. Sell the idea of dignity. Sell the idea of paper that is intrinsically fine, with a name that wins instant and favorable recognition among the most important business executives. Letter paper is an appearance, a contact. It should be taken seriously by every business man who is interested in customers...sales...profits.



Consisting of

CRANE'S BOND . CRANE'S PARCHMENT DEED . CRANE'S JAPANESE LINEN . CRANE'S OLD BERKSHIRE

CRANE & COMPANY, INC. DALTON, MASSACHUSETTS

Crane's Bond envelopes in standard sizes are carried in stock by Crane & Company merchants



Putting Color into Drab Routine

MONOTONY gets 'em if you don't watch out. Alert attention begins to slumber at the switch—also at the typewriter and the filing cabinet. System begins to miss fire. Copy of the letter to customer Jones goes into the folder of instructions to factory foreman Jones. Duplicate of buying Order No. 878 slips in with the shipping orders. The worst is yet to come.

By a generous use of color to designate the documents of different departments and divisions, many mistakes and much annoyance may be avoided. Dexstar Colored Manifold Sheets among the mass of white paper in the file baskets will stand out like automatic signals, arresting wander-

ing wits, and keeping the office system safely on the right track.

Dexstar Manifold is heavy enough to be printed for any stock office forms, yet light enough in weight to be used with carbon sheets for making many typewriter copies. The seven colors and white make it possible to employ a different shade for letter copies, factory correspondence, order duplicates, shipping and billing records, purchase orders, and so on.

If your "system" has grown anemic with the predominance of white paper, the introduction of Dexstar Colored Manifolds will prove an effective "pick-me-up."

COLORS: Golden Rod, Yellow, Green, Blue, Light Pink, Cherry, Sepia, White SIZES: 17x22, 17x23, 19x24, 22x34, 8½x11, 8½x14

Send for Sample Book

C. H. DEXTER & SONS, Incorporated

Headquarters for High Grade Thin Papers
WINDSOR LOCKS, CONN.



A new way to interest your prospects

One of the ten Warren Sales Units, consisting of booklet, folder, four-page letter, envelope, and return post card to include with mailings. Note the high-cut stylish envelope, furnished in White, India, and Sepia colors, made by U. S. Envelope Company from Warren's Booklet Envelope paper.

Show them how Warren's Sales Units shorten and simplify the task of planning booklets and folders

EVERY man who buys printing is anxious to make the best possible use of his mailing list. Place a set of Warren's Sales Units before a prospect and you make him see, in concrete form, how to choose a size and shape of booklet or folder that will save him time, trouble, and money.

A Warren Sales Unit consists of a booklet, a folder, and a fourpage letter—all cut without waste from Warren's Standard Printing Papers—together with an envelope that fits all three and harmonizes in tone. This envelope is made of Warren Booklet Envelope paper and can be obtained out of stock from Warren merchants.

In the envelope your customer can mail booklet, folder, and letter, singly or all together. He can send out booklet and letter, folder and letter, or booklet and folder. That makes a total of seven different mailing combinations that are possible with each Sales Unit.

There are ten Units, each in a

different size, covering practically the entire range of good booklet formats in common use today. With this great variety of sizes and shapes you can satisfy the whims of even the fussiest customer—without increasing your labor or expense in the slightest.

No matter what booklet or folder size your customer picks from Warren's Mailing Units you can be sure it will cut without waste from standard size sheets of Warren's Standard Printing Papers.

You can be sure he won't have to wait days or weeks while envelopes are made to fit and harmonize with the paper. If you want, you will be able to run different jobs on the same stock and in the same color. You can standardize your work, speed up production and weed out odd paper sizes. All these economies help lower your printing costs. And lower costs in the long run mean better profits.

For your convenience we have made up complete sets of Warren's Mailing Units in portfolio form, suitable for filing or carrying in a brief case. You will find this portfolio invaluable in your selling and in your shop. Send for a copy today, without charge, using the coupon below. S. D. Warren Company, 101 Milk Street, Boston, Mass.



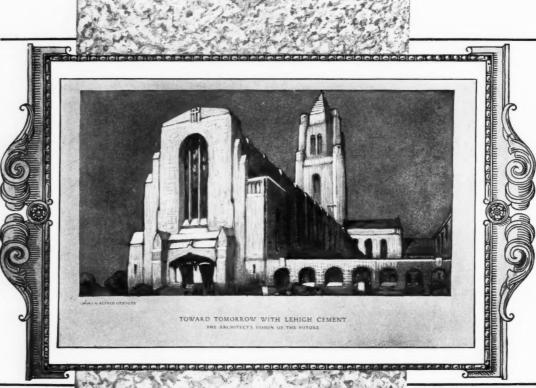
S. D. WA	RREN C	OMPANY.	D	ept.	44
101 Milk	Street,	Boston,	Ma	iss.	
			-		

Please send me, free of charge, a complete set of Warren's Standard Sales Units.

Name.....

Company

City....State.....



EXCELLENCE

EDIOCRITY — false economy — in any detail of your sales literature lowers its effectiveness. In preparing all your printed matter you look well to the quality of your art work, engraving and printing. Likewise, look well to the quality of the paper on which every job is run. Only a coated paper of Cantine excellence can insure the impressive presentation that the halftones and selling description of your products deserve.

Book of sample Cantine papers and name of nearest jobber on request. Address: The Martin Cantine Company, Dept. 303, Saugerties, N. Y. Since 1888, manufacturers of fine coated papers exclusively.

Contest Winner

Irvin Morgenstern Press, 318 West 39th St., New York City, and Fred G. Wolf of The Blackman Co., of same city, were the winners of the January Cantine Contest. Their impressive Lehigh Portland Cement folder was printed on Cantine's Ashokan.

Cantine's

COATED Papers

CANFOLD

RUPREME POLICINO
AND PRINTING QUALITY

ASHOKAN

ESOPUS

VELVETONE

LITHO C.1 S

YOUR Customer

who buys envelopes

doesn't want ENVELOPES

HAVE you ever stopped to think that the man who buys envelopes from you doesn't want envelopes at all?

What he really wants is safe transportation and delivery of his catalog, booklet, small merchandise parcel-or whatever he expects to mail in those envelopes.

Whether he'll get what he wants depends on the sort of envelopes you sell him. If they are too light, or too frail to carry his mailing safely—if he loses hundreds, or thousands of dollars' worth of orders because the mailing never arrives-whom do you suppose he will blame? Whom except the man who sold him those not-good-enough envelopes?

The customer who asks for "cheap envelopes" will change his order to "good envelopes," if you remind him that envelopes not good enough for their work are just as costly as an incompetent salesman, or bookkeeper.

The way to dismiss doubts, and avoid comebacks is to sell him Improved Columbian Clasp Envelopes. Whether his mailing is to be a vest-pocket edition, a catalog of standard size, a long, narrow booklet, or a printed piece of either odd or orthodox measurements, you can sell him a stock-size Improved Columbian Clasp Envelope that will fit it almost as if it were made to order.

Improved Columbian Clasp Envelopes come in 31 useful and convenient sizes. The smallest isn't much bigger than your business card. The largest measures 11½ x 14½" and will carry safely a catalog of 11 x 14" page size. You can get these envelopes from your regular paper merchant - or, write the United States Envelope Company, at Springfield, Mass., and you will be put into touch with a nearby distributor.

THERE are so many points he'll like about these envelopes.

The Stock: tough, not-easy-to-tear; good printing and writing surface; the light buff just-off-white tint goes well with white, or any-colored contents.

The Cutting: precise, doesn't vary with each machine run.

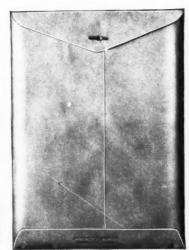
The Seams: sealed evenly and tightly.

The Clasp: anchored firmly; doesn't "swivel around" as do clasps that are merely eyeletted into place. Four prongs, no claws, grip the paper. No brittle tongues to break, Made of malleable steel—the tongue is flexible and may be "worked" many times.

Weigh these advantages against the possible fraction of a cent difference in cost, and—most important of all, the safety of the matter mailed. Then—ask yourself: Who is going to be satisfied with envelopes of lesser quality?

On the Improved Columbian Clasp Envelope, the flap, where the clasp passes through, is strongly rein-forced with tough "rope stock." This prevents it from being torn under strain.





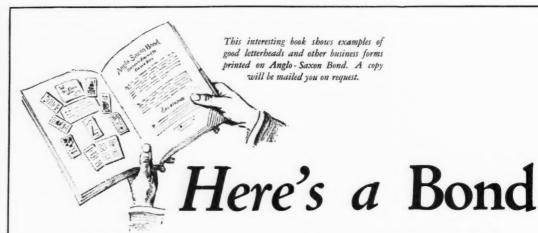
United States Envelope Company

The World's Largest Manufacturers of Envelopes Springfield, Mass.

With eleven divisions covering the country

Location	Division
Worcester, Mass.	Logan, Swift & Brigham Envelope C
Rockville, Conn.	White, Corbin & C
Hartford, Conn.	Plimpton Manufacturing C
Springfield, Mass.	Morgan Envelope C
Waukegan, Ill.	National Envelope C
Springfield, Mass.	P. P. Kellogg & C
Worcester, Mass.	Whitcomb Envelope C
Worcester, Mass.	W. H. Hill Envelope C
Indianapolis, Ind.	Central States Envelope C
San Francisco, Cal	. Pacific Coast Envelope C
Philadelphia, Pa.	Monarch Envelope C

NVELOPES



with the look, feel and finish of papers that cost much more!

ANGLO-Saxon Bond is a Hampshire product, made where quality is never sacrificed to haste.

Though moderately priced, it is tub-sized and loft-dried, and has the appearance and printing qualities you naturally associate with the top-notch bonds.

White - and eight pleasing

tints—make it excellent for use in business systems that employ color to identify various forms quickly.

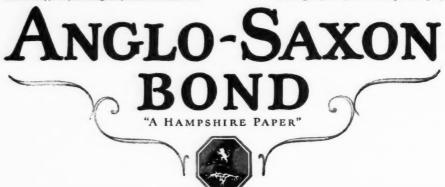
Anglo-Saxon is fine for stationery, and also for booklets and broadsides in which the convincing qualities of fine paper are to be put to work.

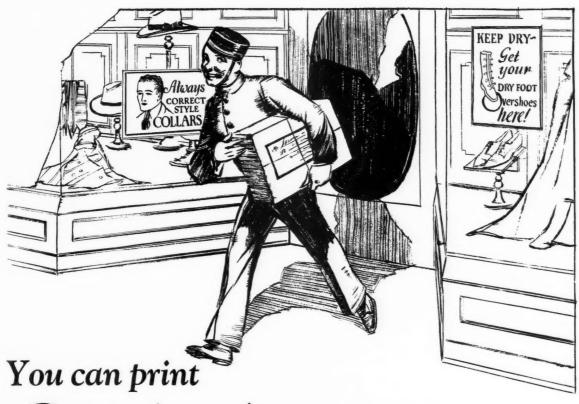
HAMPSHIRE PAPER COMPANY, South Hadley Falls, Mass.

Anglo-Saxon Bond carries the name Hampshire Paper Co. as part of the watermark, and is stocked, with envelopes, by the following Hampshire distributors:

Albany, N. Y., The Potter-Taylor Paper Corp. Baltimore, Md., J. Francis Hock & Company Boston, Mass., Cook-Vivian Company, Inc. Chicago, Ill., Parker, Thomas & Tucker Paper Co. Cincinnati, Ohio, The Culbertson Paper Co. Dallas, Texas, Olmsted-Kirk Company Detroit, Mich., The Paper House of Michigan Indianapolis, Ind., Century Paper Company Kansas City, Mo., Bermingham, Little & Prosser Co.

London, England, Frederick Johnson & Company, Ltd.
Los Angeles, Calif., Carpenter Paper Company
Minneapolis, Minn., Wilcox-Mosher-Leffholm Co.
Newark, N. J., Lasher & Lathrop, Inc.
New York City, Lasher & Lathrop, Inc.
Philadelphia, Pa., Molten Paper Company
Richmond, Va., Virginia Paper Company, Inc.
St. Louis, Mo., Mack-Elliott Paper Company
Washington, D. C., Stanford Paper Company





Deminson's No. 416 DEXTRINE on either side

For Window Pasters

Every merchant in your neighborhood can use these effective display advertisements. No special gumming is necessary. This paper is evenly gummed, free from specks and imperfections, easily handled, and the gummed side prints perfectly, just as the other side does. Let your neighbors know you can handle sales notices and similar announcements.

For Labels

This is an excellent paper for all ordinary gummed label work. Prints easily and perfectly, on either handfeed or automatic presses. There is profitable gummed label business all around you. Help yourself to it. The Printers' Service Bookfree to you—shows you how to go after it and get it. The Gummed PaperSample Book comes with it.

Deminsons Gummed Papers

Get them from your JOBBER

The 6 Points of Dennison Superiority

- Non-Blocking Fish Dextrine Special
- 2. Paper Lies Flat
- 3. Wide Range of Colors
- 1. Unexcelled Gummings 4. Perfect Printing and Writing Surface
 - 5. Uniform Quality
 - 6. Waterproof Packaging

DENNISON'S, Dept. 49D Framingham, Mass.

Send me a copy of the Printers' Service Book and also the Gummed Paper Sample Book.



Distinctive

Five

Attractive

Colors



For Long Runs

can Ranger qualities be overlooked?

Long runs mean multiplied opportunities. But how important it is to carefully select the cover stock for catalogs and booklets. An unsuitable cover may defeat the object of printed matter. Ranger pleases the eye, invites a reading.

In addition, Ranger is durable and can be used with surprising effects on jobs where a more expensive stock would be prohibitive. Ranger also has unusually good printing qualities and is, of course, moderate in price.

In testimony of these claims, let us mail you a book of RANGER specimens. Write today and see for yourself.

HOLYOKE CARD & PAPER COMPANY

Makers of Cardboards with a Backbone
63 Fiske Avenue, Springfield, Massachusetts



Leather Feel, Leather Looks at the Price of Paper



Embosses Easily



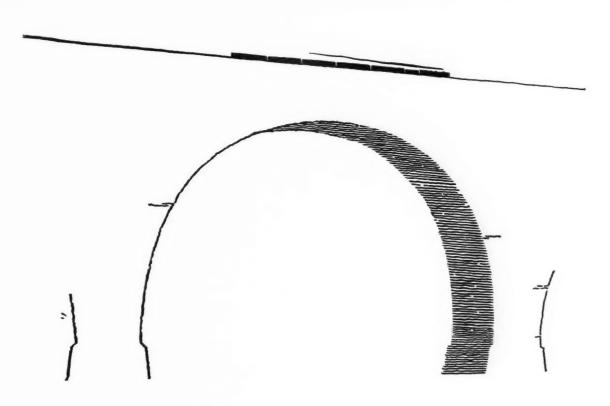
Folds without Cracking



Moderate Price



Prints
with
Economy
of Ink



THE NEW WAY TO DO PRESTIGE ADVERTISING

PRESTIGE in direct-advertising is merely good taste, good manners and eloquent quality. It is achieved through simplicity, sincerity, directness....Actually, Prestige Advertising can be reduced to the formula: Simplicity, and a Strathmore Expressive Paper. The dignity of Simplicity; the expressiveness of such papers as Rhododendron Cover Alexandra Japan, Blandford Book....Prestige is an objective of all your advertising, whether it be an important "announcement" or a modest "folder". Strathmore Paper Company, Mittineague, Mass.



STRATHMORE has prepared a portfolio demonstrating how to achieve Prestige by the formula: Simplicity and a Strathmore Paper. Every printer should have his copy. Also, there is the Strathmore 4-group Chart which automatically selects the right paper for any particular job. Ask for both these aids toward Prestige Advertising

For Prestige: SIMPLICITY AND A STRATHMORE PAPER



RECENT experiments with Byron Weston Co.'s Linen Record have brought to light many interesting facts about the quality of this famous paper which have not been generally known to its users.

The unbelievable strength of Byron Weston Co.'s Linen Record and its ability to withstand the most severe exposure to water and acid baths have been discovered.

The remarkable achievements of Byron Weston Co.'s Linen Record in these experiments is of interest to every user of record or ledger paper.

Read the results of these very remarkable experiments!

1. Waterproof

It can be written on, immersed in water, rumpled into a ball, and when dried will retain its great strength and repeated erasures can be made on the same spot.

2. Acid Proof

It is used exclusively in the photo record machines for the photographing of county records and is immersed in acid developing baths, then subjected to constant washing, and on being dried, retains all of its everlasting qualities.

3. Durable

It has been pasted on a floor and walked on by thousands of pairs of rough shod feet without hurting it.

4. Erasure

It will stand repeated erasures in the same spot and preserve a perfect writing surface.

5. Performance

Rulers, Blank Book Manufacturers and Printers all over the country using Byron Weston Co.'s Linen Record have testified to its excellent ruling and printing qualities. The absence of curl makes it an ideal paper for ruling machines, and, unlike many ledger papers, Byron Weston Co.'s Linen Record can be used for offset lithography and letterpress printing with excellent results.

You have never known a record book on Weston's to be scrapped

WESTON

LEADERS IN LEDGER PAPERS

Byron Weston Gompany

A FAMILY OF PAPER MAKERS FOR OVER SIXTY-THREE YEARS
Mills at Dalton, Massachusetts, U. S. A.

and a pull all-to-gether



Long experience and genius went into the designing of the G. R. S. Continuous Press Feeder. ¶Imagine being able to reach your hands up through the Press Feeder and grasp each sheet by its forward edge. Then Pull it down to the drop guides of the press. This is exactly what these positive grippers do. ¶The G.R.S. Continuous Press Feeder does away with drop rollers, tapes, slow downs and pull up guides. It is the modern Press Feeder for modern printers.

GEORGE R. SWART & COMPANY, Inc.

Printers' and Bookbinders' Machinery

NEW YORK: Printing Crafts Building PHILADELPHIA: Bourse Building



CHICAGO: Rand-McNally Building LONDON: Smyth Horne Ltd., 1-3 Baldwin's Place

Balanced Construction Accuracy

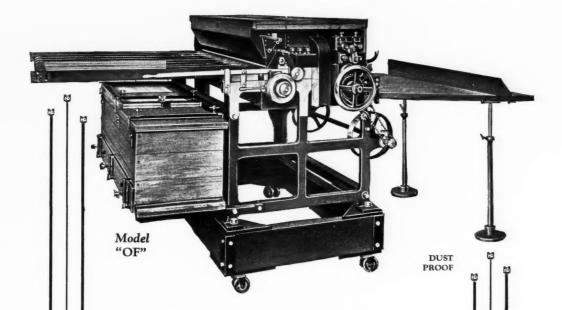
Higher Speed

Increased Production

The New Automatic

LAECO

FLAT BRONZING and DUSTING MACHINE



Built in Seven Sizes to take sheets from twenty inches to sixty-eight inches wide

The Automatic (Tape) Feed Table may be set under the pile delivery of any press. Sheets are then fed through the LAECO Bronzer without the assistance of an operator. Can be worked in conjunction with other press delivery apparatus. Sheets are piled automatically on the incline delivery table.

WRITE FOR OUR CIRCULAR

COLUMBIA OVERSEAS CORP.

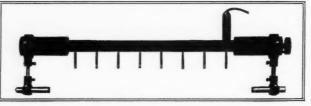


100 Gold Street, NEW YORK, N.Y.

Printing Machinery of Merit



STAT-ERAD



The Static Eradicator

Easily Installed on Any Press

Operates from regular electric supply line through transformer which we furnish.

A customer writes: Previous to installing your "Stat-Erad" neutralizer on our 44x64 inch Harris Offset Press, we had very serious trouble at times in operating the machine, owing to the sheets wrinkling, and being unable to successfully deliver to the pile delivery. The sheets came off in such a man-

ner that they had to be laid up to gauge by hand, sheet by sheet, before the next color could be printed. Your neutralizer overcame this difficulty, and the machine is working absolutely satisfactory in this respect since its installation.

(Name on request.)

Manneth X

Will ship on thirty days' trial. Give press equipment, current and voltage

J. & W. JOLLY, Incorporated, Holyoke, Massachusetts

Canadian Agents: Toronto Type Foundry Co., Ltd., Toronto, Ont. Norway Agent: Helfred Jansen, Langlien 15, Ullevaal, Oslo, Norway London Agents: Canadian-American Machinery Co., Ltd., 63 Farringdon St., London, England

"Your story in picture leaves nothing untold"

PICTURES have always been the universal language. A picture with a brief description is a better presentation of any article than pages of eloquence in type.



X

Making pictures—CUTS—for all illustrating and advertising purposes—is our business.

Without enumerating the different kinds of engravings we make, the point we wish to emphasize is, that we have unexcelled facilities and capacity for executing large or small orders for anystyle of cuts or plates for printing in one or more colors.

GLOBE ENGRAVING & COMPANY

711 South Dearborn Street

CHICAGO

TELEPHONE: HARRISON 5260 · 5261 · 5262 · 5263

The F.&G. Book Stitcher



The machine solving commercial binding problems.

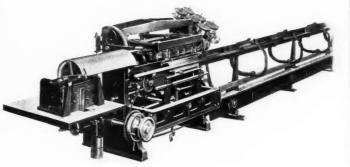
It means speed and economy in production and durability and flexibility in product.

Unequalled for: Catalogues, directories, school books, text books and re-binding.

Write for descriptive circular which clearly outlines functions of machine

The Frey Model Feeder Stitcher

Simplicity in design and action makes it a positive quick-change machine.



WRITE FOR

DESCRIPTIVE

CIRCULARS

BUILT BY

LEONARD MACHINERY COMPANY

Designers and Builders of HIGH GRADE MACHINERY

648 Santa Fe Avenue

LOS ANGELES, CALIF.

The Brackett Double Head Stripping Machine

A Profitable Machine for Edition Binders, Check Book Makers, Blank Book Makers, Library Binders and Catalogue Publishers

THE BRACKETT STRIPPING MACHINE is profitable in many lands where ordinarily the cheap labor makes machine competition unprofitable.

In Japan, China, India, Australia, South Africa, nearly all countries of Europe have recently given substantial testimony of the marvelous production. It does the unusual things in Bookbinding and does many things better and quicker than hand labor, no matter how good or how cheap hand labor may be obtainable anywhere throughout the world.

There is a reason for losing that big order. Let us tell you about our plan of Sales Getter and Business Builder.

THE BRACKETT STRIPPING MACHINE CO.

TOPEKA, KANSAS, U.S.A.

This New Kennerley Bold and Italic was designed for Monotype users by Frederic W. Goudy as a companion to his Kennerley Old Style. Another Exclusive Monotype Face.

aluka

Monotype

Philadelphia

Send for full information about Monotype strip-casting machines

Set in Monotype (Goudy) Kennerley Bold and Italic, Nos. 269 and 2691, and Rule No. 6468RL

The Southworth Quality Heavy Duty Multiple Punching and Perforating Machines



The Heavy Duty Super Portland Punching Machines

OurFoot, Beltand Motor Driven Super Portland Punches are designed todo Heavy Duty Punching. These machines are used for punching round and open holes. Roundcornering, tab and indexing accomplished to best advantage.

Special equipment of any kind furnished.

Our machines will do as wide a range of

work as any punch now on the market.



28-Inch Heavy Duty Motor Driven Perforator with Full Equipment

Southworth Perforators are built in Heavy Duty Models, and the dies guaranteed for five years' service. We can supply 15-inch Hand Power, 20 and 28 inch Foot Power, 28-inch Belt and Motor Driven.

Purchasing equipment of our make guarantees you service and satisfaction after continued use.

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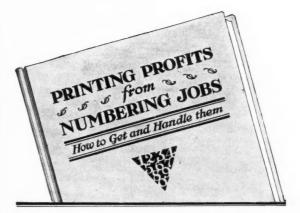
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By Robert F. Salade

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A PRACTICAL, usable, up-to-date manual on numbering, FREE to all printers. Answers all ques-

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ROBERTS MODEL 27

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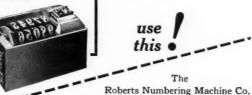
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Intended for general job work. Each type high, to be locked into a chase like a small cut. tions on this subject which are likely to arise during the course of the day's work. Five cents in stamps (to cover mailing costs) brings this 64-page book to you by return mail. Find out for yourself how

Every Printer Can Make Money on Numbering Jobs

The
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NUMBERING
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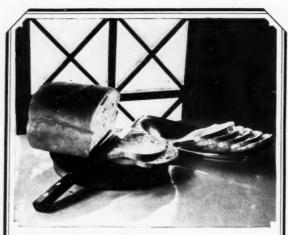
694-710 Jamaica Ave., Brooklyn, N. Y.

Gentlemen—Kindly send me at once detailed information regarding numbering machines; also a copy of "Printing Profits from Numbering Jobs" for which I enclose five cents to cover mailing

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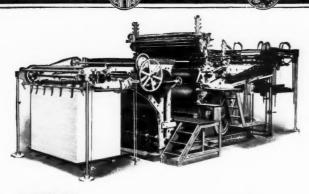
UR TICCO Non-Offset Compound has met with instant success and pressmen tell us that it is the most perfect neutral non-offset compound on the market. It prevents sticking together of printed sheets and does away with offsetting and picking.

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Direct Rotary and Rotary Offset LITHOGRAPHIC PRESSES

"Multi-Unit" and "Straight-Unit" Newspaper Presses

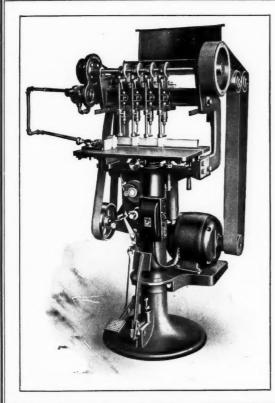
A Quality Press for Quality Lithographing

SPEED and ACCURACY seldom go together, but Scott Rotary Lithographic Presses are constructed to account for both.

Sturdy side-frames, large cylinder journals, substantial journal boxes and large cylinders provide perfect register at high speeds. Uniform impressions are assured by a perfected ink and water distribution. These are but a few of the reasons why Scott Quality Presses produce quality lithographing.

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BERRY Round Hole Cutter

CUT your COST on round holes with a BERRY DRILL

The new model No. 4 Berry drills clean, smooth holes through 2 inches of stock, whether it be news print or the hardest binders board.

The patented cutter (illustrated below) does away with clogging of drills, re-

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OVER THREE HUNDRED IN USE

Illustrated catalog sent on request

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Surplus from 2 Chicago Plants

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and Creasing in one operation) at		
64 in. Seybold Cutter		1,200
39 in. Seybold Cutter	-	700
26x38 Thomson Cutter and Creaser	-	1,200
18x33 Sheridan Die Press	-	375
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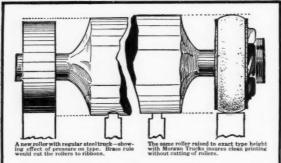
25x35 Huber 2-rev. Press	-		-	\$250
39x52 Huber 2-rev. Press	•			500
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2-43x56 Miehles, numbers over 13,000, like				
new, with extension delive	rie	s.		

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Also Complete Line New Machinery, Equipment and Materials

WANNER MACHINERY COMPANY, 716 South Dearborn Street, CHICAGO



Equip Your Presses with the New Model 26—Improved— Morgan Expansion Roller Truck

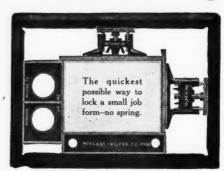
The new Model 26 retains all the advantages of previous models and, in addition, allows of internal expansion of the rubber tires to give broader bearing surface. Easier to adjust—show greater savings of rollers and ink.

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8 x12, Set of Six \$ 7. 10 x15, Set of Six 8. 12 x18, Set of Six 9. 14½x22, Set of Eight 12.	00 10 x15, Per Dozen 2.00 12 x18, Per Dozen 2.40			

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7,500 impressions per hour from curved plates

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Especially popular for envelope work, and used by most of the leading envelope makers. Feeds died-out blanks, made-up envelopes or sheet work with equal success.

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Any stock from tissue to light cardboard is successfully fed. All parts are readily accessible, and operation and adjustment are very simple.

Write for full details of this unusually efficient press—no obligation.



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Each machine comes complete with two round hole punches. We give you your choice of any size, one-eighth to one-half inch.

Each head is a complete unit of punch, die and locking device. The heads have a punching capacity of one-fourth inch thick and the machine allows of a maximum spread of nineteen inches. All types of punching members can be furnished including deep throat heads.

Check your punching requirements as during this introductory special we will fill your orders for additional round hole punches at Four Dollars each and open hole heads at Nine Dollars each.

This offer is so exceptionally liberal that we must necessarily make it for a very short time, so we advise placing your order immediately.

If you enclose your check with your order deduct 5% from the entire amount.

All machines and heads guaranteed for one year. Shipping weight 350 pounds.

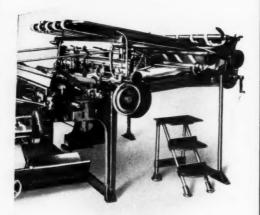
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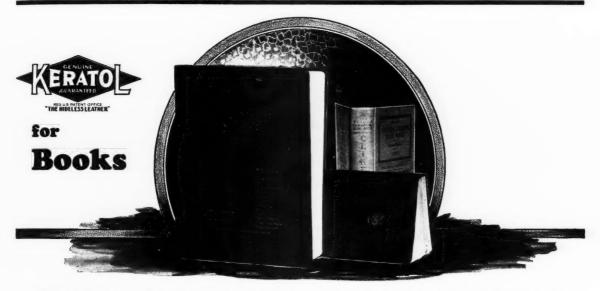
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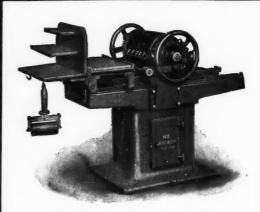
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Return the corner card NOW and secure the NEW REVOLUTIONARY 1926 BAUM FOLDER PROPOSITION . . . it will make FOLDER HISTORY . . . it is limited to the extent of our factory production . . . DO NOT DELAY.

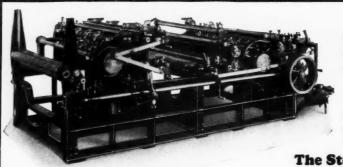
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Stubs of cards held firm-ly by lever binder in case

Order Now direct from this Advertisement

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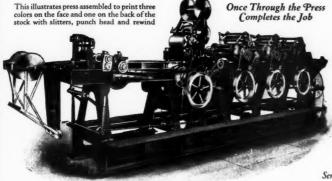
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Delivers the product slit, cut into sheets or rewound, counted and separated into batches as desired. Most economical machine for specialty work requiring good color distribution and accurate registry.

Send us samples and particulars of your requirements and let us show you what we can do therewith. Ask for literature.

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PRODUCTIMETERS give you the "count" quickly, accurately and dependably. Extra rugged construction and reliable mechanism; large, easy-to-read black figures on white background. Quick reset; single turn clears figures to zero. Easy to install.

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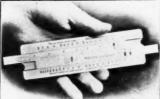
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INTRODUCING our exclusive Art Series Designs. Special Rule Faces made to order.

Free for the asking. We shall be glad to send you a sample sheet showing our 280 Hand-made Rules. Rule used on this ad. is our No. 697.

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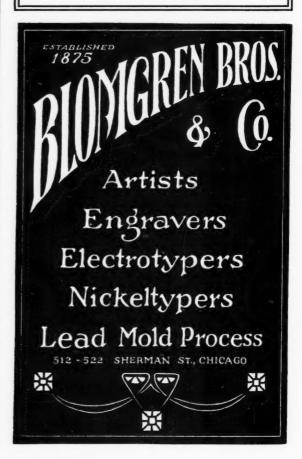
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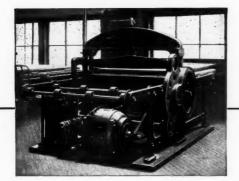
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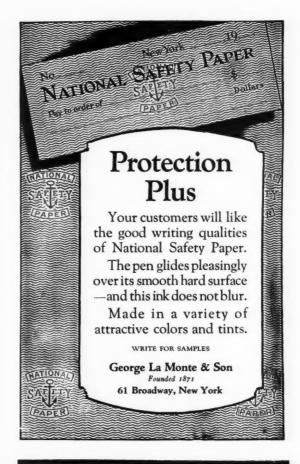
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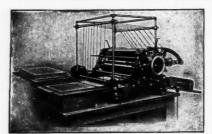
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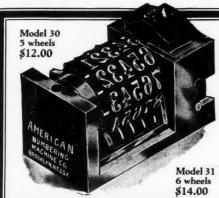
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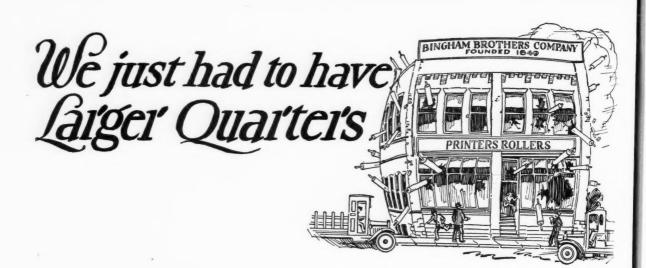
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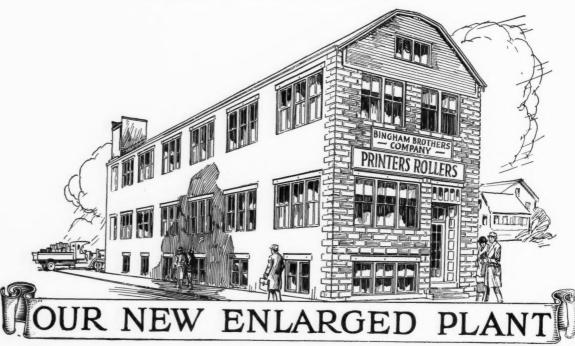
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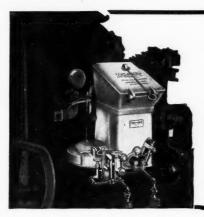
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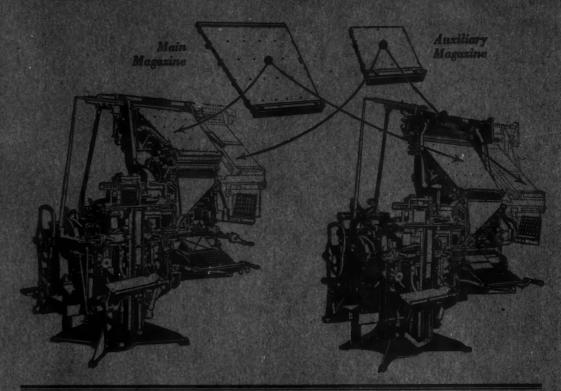
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